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A Monthly Publication Devoted to the Organ and the Interests of Organists. Official Journal of the National Association of Organists.

Twenty-third Year—Number Eleven

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WIN GUILD DEGREES IN THE TESTS OF 1932

LIST OF THOSE WHO PASSED

Twelve New Fellows and Thirty-three Associates Elected as Result of Examinations Conducted by the A. G. O.

Of seventy-eight candidates for the associateship degree of the American Guild of Organists in the examinations this year thirty-three passed both sections of the tests and twenty-five passed one section, according to a report issued by Frank Wright, chairman of the examination committee. The examination for the fellowship degree was taken by twenty-seven candidates, of whom twelve passed in both organ playing and paper work and eight passed one section of the tests. The highest mark in the fellowship examination was achieved by Bruce H. Davis, whose record was 84 per cent. Willard L. Groom was second with 83½ per cent and Frederick S. Andrews third with 83 per cent. In the associateship examination Florence White stood highest, with 91 per cent. Irving D. Bartley second with 84 per cent and James MacConnell Weddell third with 82 per cent.

The following were elected fellows: Frederick Sturges Andrews, Ithaca, N. Y.

Edgar Bayliss, Los Angeles, Cal.
Paul S. Callaway, New York City.
Bruce H. Davis, Oberlin, Ohio.
Willard L. Groom, Notre Dame, Ind.
Arthur W. Howes, Jr., Chestnut Hill, Pa.

Theodore A. Hunt, Reading, Pa.
Hugh Porter, New York City.
Gordon Darlington Richards, New York City.

Westervelt Blanchard Romaine, Hackensack, N. J.
Catharine Stocquart, Ogontz, Pa.
Edward B. Whittredge, Wollaston, Mass.

The following were elected associates:

Leonard Adams, Buffalo, N. Y.
Irving D. Bartley, Canaan, N. Y.
Marie Briel, Chicago.
Arthur Gilpin Bryan, Philadelphia.
Frank M. Church, Chicago.
Mary Duncan, Ridgewood, N. J.
Earl H. Elwell, Audubon, N. J.
Helen Gould, Oakland, Cal.
Eugene H. Gordon, Columbus, Ohio.
Cassius W. Gould, Jr., Oberlin, Ohio.
Mrs. Norman Hartman, Trenton, N. J.

Lura F. Heckenlively, Springfield, Mo.

Walter N. Hewitt, Arlington, N. J.
Carey M. Jensen, Minneapolis, Minn.
Elsie E. MacGregor, Indianapolis, Ind.

Isa McIlwraith, Ridgewood, N. J.
Joseph R. Martucci, Yonkers, N. Y.
Claude L. Murphree, Gainesville, Fla.

Waldo B. Nielsen, Stanton, Iowa.
Grover John Oberle, Palisades Park, N. J.

Francis W. Proctor, Neenah, Wis.
Harold L. Rieder, East Orange, N. J.

Patrick J. Riley, Columbus, Ohio.
Mrs. Berniece Riseborough, Huntington, Ind.

Henry Sanderson, Little Rock, Ark.
Susan Gray Shedd, Indianapolis, Ind.
Frank Smith, New York Institute for the Blind.

Mrs. Susa Heller Spaulding, Buffalo, N. Y.

Mrs. Myrtle D. Stair, Bayside, L. I., N. Y.

Charles Vogan, Oberlin, Ohio.

James MacConnell Weddell, Galesburg, Ill.

William Earl Weldon, Hackensack, N. J.

Florence White, Lakewood, Ohio.

Reuter for Church at Hominy, Okla.

The First Presbyterian Church at Hominy, Okla., has placed with the Reuter Organ Company of Lawrence, Kan., a contract for a three-manual organ of twenty-one stops.

Dr. Charles Heinroth, New President of the N. A. O.



EASTERN ORDERS FOR HALL

Church of Transfiguration, Freeport, L. I., N. Y., One Purchaser.

H. R. Yarroll, New York representative of the Hall Organ Company, announces contracts to build organs for the Episcopal Church of the Transfiguration, Freeport, Long Island, and St. Matthew's Lutheran Church, Secaucus, N. J. Mr. Yarroll, who is organist of the Eighty-ninth Street Reformed Church, New York City, will give two dedication recitals during the coming month, the first on the new Emmerich memorial organ in the First Reformed Church, Guttenberg, N. J., being installed by the Hall Company, and the second on the new Hall organ in Freeport. The Hall Company is busily engaged installing organs in New York City and vicinity. One of these is the large four-manual instrument for St. Joseph's Roman Catholic Church, Jersey City. This organ when completed will be one of the largest church instruments in the state.

WED TO W. LAWRENCE CURRY

Mary Louise Hummel Bride of Organist—His Songs Sung at Wedding.

W. Lawrence Curry, well-known Philadelphia organist, and Miss Mary Louise Hummel of Camden, N. J., were married Sept. 10. Mr. and Mrs. Curry spent their honeymoon in the South, returning in time for the opening of the University of Pennsylvania in October. Mr. Curry is a lecturer

on education at the university in addition to his other duties, including his new post at the First Methodist Church of Germantown.

Miss Hummel is a graduate of the Mary Lyons School and a student of the voice under Carroll O'Brien and Horatio Connell of the Curtis Institute of Philadelphia. At present she is both studying and teaching dramatics under the tutelage of Miriam Lee Early Lippincott, formerly of Swarthmore College.

The guest artist at the wedding was Clyde R. Dengler, formerly of the Juilliard School in New York and at present a member of the faculty at the University of Pennsylvania. Mr. Dengler sang some of Mr. Curry's songs, one of them a number written especially for the occasion and dedicated to the bride. The song is a setting of the old Elizabethan poet, Edmund Waller's, "Go, Lovely Rose."

Nash Directing Three Choirs.

Walter H. Nash, F. A. G. O., has returned from a summer in the New Hampshire mountains to take up his second season as organist and choir-master of St. Alban's Church in Washington. While vacationing, Mr. Nash prepared for a season of increased activity by coaching with Hugh Ross, conductor of the Schola Cantorum in New York City. Plans for developing the choral service at St. Alban's call for a choir of three units—adult, intermediate and boy choir.

ROCHESTER MEETING FILLED WITH INTEREST

FINE RECITALS AND PAPERS

Dr. Charles Heinroth Succeeds Harold V. Milligan as President of N. A. O.—Organists of U. S. and Canada in Joint Session.

AT THE ROCHESTER CONVENTION.

The following are features of the proceedings of the joint convention of the National Association of Organists and the Canadian College of Organists, held at Rochester, N. Y., Aug. 30 to Sept. 2:

Recitalists representing the younger generation made their first appearances before any convention and created most favorable impressions.

Dr. Charles Heinroth of the City College of New York was elected president of the N. A. O. for 1933.

A new cantata by George Henry Day was heard for the first time and was well received.

Captain R. H. Ranger's talk on the electric pipeless organ was but one of the many valuable papers on nearly every subject pertaining to the organist's art.

There was an insistent demand for a movement to spread a more thorough knowledge of choral music and choir training.

Throughout the four days the Rochester committees worked unceasingly in making everyone comfortable and brought the whole to a happy close with a most enjoyable banquet program.

Despite a slight decrease from the usual attendance, the joint convention of the National Association of Organists and the Canadian College of Organists, held at Rochester, N. Y., Aug. 29 to Sept. 2, was a highly successful and stimulating series of events. Those who attended will have pleasant recollections of Rochester's generous hospitality, the fine organs heard in excellently played recitals, the enlightening and inspiring addresses and discussions, the friendly spirit of all in attendance, and the refreshing dip in the waters of Lake Ontario and the hilarious banquet on the last evening. When a convention makes an organist feel almost like fighting to get back on the bench, filled with enthusiasm for the next season's labor, it is a success, and this convention did not fail in that respect.

It was evident from the early gathering of members and friends on Monday evening at the Eastman School of Music that the 1932 convention was to be well attended. The N. A. O. was well represented and the Canadians had come in full force. These informal hours before the program proper are always happy events. This one was especially so as it served to renew N. A. O. friendships with our Canadian neighbors and allowed them to meet many of our members who had not had an opportunity of attending a C. C. O. convention. Ideas were exchanged and enthusiasms were kindled for the sessions to follow. One did not look in vain this year for familiar faces and among the new ones it was noted that a number were from the younger generation. The registration cards disclosed the fact that many of the N. A. O. members had traveled from such distant states as Florida, Iowa, Illinois and Kentucky and others from the more adjacent New England states. Rochester and its environs were well represented.

Addresses of Welcome

Delegates were greeted on Tuesday morning with a shower just before the opening session. Prompt action on the part of the general convention committee brought the sun out, however, and fine weather (though somewhat warm) prevailed throughout the week. The morning opened with registration, and at 10 o'clock the convention met in Kilbourn Hall at the Eastman School of Music to hear the address of welcome by Charles S. Owen, mayor of Rochester. The mayor and all the council being out of town or indisposed,

National Association of Organists in Convention at Rochester, N. Y.



it devolved upon Harold Gleason, in addition to his many other special duties, to become acting mayor. Richard Tattersall, president of the C. C. O., responded for that organization. Claiming to be of Scotch descent, he was a man of few words, although those few were well chosen. In responding for the N. A. O., Harold Vincent Milligan mentioned that it was at a joint convention of the C. C. O. and the N. A. O. that he was elected president, and it was fitting that at a joint convention he should give up those duties.

The N. A. O. business meeting opened at 10:45 with the appointment of the resolutions and nominating committees as follows:

Resolutions—Emerson L. Richards, chairman; Arthur Jennings, Dr. George Henry Day, Mrs. Kate Elizabeth Fox and Ernest White.

Nominations (elected from the floor)—Herbert Stavelly Sammond, chairman; Edwin Arthur Kraft, Emerson L. Richards, Katharine E. Lucke, Jane Whittemore, Bertha M. Garland, Duncan McKenzie, Theodore Dexter, H. W. Hawke and Harold Gleason.

Miss Jane Whittemore gave a report of the committee on chapters. The following states sent individual reports: Delaware, Florida, Illinois, Kentucky, Maine, Maryland, Massachusetts, New Jersey and Rhode Island.

New Jersey, in addition to its general report, sent a vigorous protest against alleged unethical business methods of a choir school and asked that the convention take definite action in the matter. Time did not permit a full discussion on Monday morning. Upon a motion by Senator Richards, a special meeting was called for Wednesday at 9:30 a. m.

Recital by Mr. Volkel

The opening recital of the convention, played on the four-manual Skinner in Kilbourn Hall by George William Volkel, was a "keynote" performance unexcelled in eloquence or effect by the well-known keynote addresses of recent political conventions. Three movements from Widor's Sixth Symphony and Bach's Passacaglia and Fugue were the vehicles for the display of a splendid technique, good musical sense and a satisfying element of emotion. This recital lingers in the memory, especially the lovely feeling of repose achieved in the Andante of Widor's Sixth.

Two lectures, also in Kilbourn Hall, featured the afternoon session. Arthur H. Egerton, director of the department of music at Wells College, Aurora-on-Cayuga, N. Y., read an interesting paper on his impressions of church music during a visit to England in 1931, which he illustrated by playing on the piano short excerpts from noteworthy anthems. Mr. Egerton was impressed by the strength and vitality of Anglican music and by the enormous

strides that church music reform has made during the last twenty years. He found variety in the services attended and the music included the best of plainsong, Palestrina, the Tudor composers, the Victorians and modern church compositions.

Mr. Egerton recommends for study a recent publication (Oxford, 1930) by the Church Music Society—"Repertoire of English Cathedral Music"—compiled by Canon Fellowes and C. Hylton Stewart.

Dr. Herbert Sanders, F. R. C. O., of Montreal followed with the subject "Music and the Man." The gist of a very witty talk was the search for a solution of the problem of unpopular organ recitals. He maintained that the musical intelligence of the average man will not grasp the involved music which some organists delight in playing. He recommended the use of more music that is just a little above the level of average musical appreciation—not bad or cheap music, but more simple music. He promised practical suggestions along this line at a later date through the columns of *The Diapason*.

Recital by Carl Weinrich

The magnificent Eastman Theater was opened for the afternoon recital, when Carl Weinrich, F. A. G. O., of New York, playing the large Austin organ, gave one of the polished and brilliant performances for which he is noted. The program was made up of Sowerby's Symphony in G major (first movement), upon which one would hesitate to pass judgment after one hearing; the lovely Roger-Ducasse Pastorale, which some find too long, and others find interesting to the end, and Bach's Toccata in F major. After the Bach, which undoubtedly aroused the greatest enthusiasm, Mr. Weinrich was recalled four times by the applause.

A tour through the Eastman School of Music with Harold Gleason in the role of guide enabled the visiting organists to see the splendid facilities there provided for the study of music. Thirteen practice organs and two teaching organs, all located in one corridor on the fourth floor, were thrown open. The organists took to these organs as ducks to water, and the resulting din, with all doors open, would have been a paradise of inspiration for a composer modernistically inclined. Other points of interest were the piano practice rooms, class-rooms, children's class-rooms and the library, which contains a wonderful collection of music, books about music, and many rare manuscripts and publications of historical interest.

Bidwell and Tattersall Play

A joint recital featuring Marshall Bidwell, recently appointed organist and director of music at Carnegie Institute, Pittsburgh, Pa., and Richard

Tattersall, retiring president of the Canadian College of Organists, took place in St. Paul's Church Tuesday evening. A large number of Rochester people attended this recital and were treated to two contrasting schools of playing. Mr. Bidwell is not bound by tradition in program building or registration. We have come to expect from him effective readings of the orchestral transcriptions which he includes in his programs and original (though always in good taste) conceptions of the standard organ works. The last three numbers on the program, Vierne's Scherzo (Symphony 2), Debussy's Prelude to "The Afternoon of a Faun" and "Electa ut Sol," from Dallier's "Five Invocations," were most interesting.

Mr. Tattersall's performance was more conservative. An interesting feature of his program was the contrasting of two Bach chorale preludes ("Wer nur den lieben Gott" and "Wachet auf") with a Karg-Elert improvisation on the same chorales. Mr. Tattersall was at his best in the Vierne Third Symphony.

Choir School an Issue

After a discussion in which representatives of the Westminster Choir School, as well as their accusers, took part, the following motion, presented by Senator Richards, was unanimously adopted: "That a committee be appointed by the president to investigate the complaints of Central New Jersey chapter and the New Jersey state council on the business methods of the Westminster Choir School. That this committee shall make a report to the executive committee, the latter committee having power to act as may be deemed necessary."

Organists who are alive to their jobs in these days do not neglect the study of hymns. Reginald L. McAll's paper on "The Right Use of Hymns in Worship," with its suggestions for the selection of worship material, and his very practical ideas for the effective rendition of hymns was therefore very well received.

To theorize about good church music is one thing, to know how to produce it is another. Mr. McAll's definite ideas are ably set forth in this lecture (which he was not able to be present to deliver, but which was read by Miss Jane Whittemore) and in his new book, "Practical Church School Music" (Abingdon Press).

Rangertone Is Demonstrated

All of us have read about the Rangertone; some of us have heard it broadcast; a few have played it. It was therefore intensely interesting to hear Captain Richard H. Ranger, its inventor, give a lucid, untechnical explanation of the construction of this "pipeless organ." Many questions from the floor indicated a desire to know more

about this instrument. At present a 32-ft. division planned to be added to an organ is the only part of the Rangertone on the market. It makes 32-ft. tone possible in organ chambers too small to accommodate such large pipes. As it was impossible to transport the instrument to Rochester, Captain Ranger brought a record made in his own laboratories which gave a very fair idea of the different qualities of tone in all registers.

Oppressed by an excessively hot and humid day, the convention at large appeared to welcome an afternoon at the beach. Unique in the annals of organists' conventions was the attraction in which the committee took considerable pride—a genuine 94 per cent eclipse of the sun. The eight-mile bus trip to Ontario Beach served also to acquaint the delegates with the beauties of residential Rochester and the Genesee river.

Ruth Spindler and E. Power Biggs Play

It has long been the aim of the N. A. O. in its annual conventions to present talented organists of the younger generation. Wednesday evening in Kilbourn Hall such a one in the person of Miss Ruth Spindler of Garnett, Kan., sat down at the large Skinner organ and proceeded to win her audience in no uncertain manner by her neat, charming playing. It was playing which seemed to reflect her own delightful personality. There was clarity and repose in the Bach Prelude and Fugue in C minor, brilliancy in the Gigout Toccata in B minor, and a fine pedal technique in the Skilton "Indian Fantasia," all of which reflected great credit upon her teacher, the composer of the last-mentioned number. Miss Spindler played, after the Bach, all of her program, which was made up mostly of American works, from memory. She created a decidedly favorable impression.

During the second half of the evening E. Power Biggs, organist and choirmaster of Christ Church, Cambridge, Mass., aroused the audience to sustained applause and cries of "bravo!" with his brilliant playing. His program consisted of the Sonata in C minor ("The Ninety-fourth Psalm"), Reubke, which demonstrated the full resources of the gifted performer and the instrument; Bach's worshipful chorale prelude arranged from Cantata 147 and the piquant Air and Variations from the D major Symphony by Haydn, which met with similar instant favor, and the finale from Vierne's Sixth Symphony, composed in 1931 and dedicated to the memory of Lynnwood Farnam, which offered a fitting climax to the program.

Papers by Beveridge and Boyd

Two papers, with discussion, took up the Thursday morning session. Lowell P. Beveridge, associate professor of

Picture Taken on Lawn of Home of the Late George Eastman



church and choral music at Columbia University, spoke on "Choral Repertoire," making a plea for a more discriminating selection of choral music, and recommending research among the music produced in an earlier day and little known to this generation. His talk found a ready response among the organists, whose duties usually include those of choral director. Mr. Beveridge thoughtfully provided mimeographed lists of publishers and possible sources of the type of music he recommends.

Dr. Charles N. Boyd, director of the Pittsburgh Musical Institute, followed with an optimistic talk entitled "A Change for the Better." To mention only a few things which indicate that things are really looking up for the musical profession, Dr. Boyd called attention to the great development of music in the public and high schools, the increased interest in choral music and the passing of the quartet choir.

Senator Richards urged that choral directors undertake the production of such works as the Bach cantatas (sadly neglected in this country) with orchestra, even if it must be on a small scale. D. Sterling Wheelwright of Chicago suggested that choir directors who are not organists might be invited to join the association, since its program increasingly emphasizes choral work.

R. Nathaniel Dett, Negro composer and conductor, told of the development of his choir from a group of thirty untrained singers to a chorus of 122, who, through daily rehearsals, have acquired a repertoire of approximately six hours of memorized music of all types and have appeared in concert all over the States and in Europe.

A practical suggestion for N. A. O. chapters or other groups of organists came from Buffalo, where a group met frequently during the past season, at each of which sessions they studied one choral composition. Each organist directed the group in the singing of the work and presented his interpretation.

Musicals at Eastman Home

Few metropolitan centers can provide for a convention of organists the unique resources with which the late George Eastman endowed the city of Rochester. This was brought to mind when we met in his late home to hear a program of chamber music arranged by Harold Gleason. Assisting Mr. Gleason were the Hochstein String Quartet (composed of artist students of the Eastman School), Charles Nicholls, pianist, and Samuel Goldman, double bass. The program was as impressive as were the distinguished surroundings. With such an ensemble as we heard on this occasion the combination of strings with organ is certainly soul-satisfying. So beautifully did Mr. Gleason support the work of the other instruments that, although the quartet numbers were done superbly, they seemed to lack substance. On the

other hand, even organists must admit that their instrument alone, no matter in whose skilled hands it is, cannot thrill one as did this ensemble.

The program of this recital, which had been changed from that published, was as follows: Sinfonia in E minor, Torelli (c. 1650) (strings, organ and piano); "Andante Tenerezza" (Nordic Symphony); Howard Hanson (strings and organ); Sonata in C major, Mozart (violins, organ and double-bass); Two Idylls, Frank Bridge (Hochstein Quartet); Trumpet Tune and Air, Purcell; "Vermeland," Hanson, and "Waldweben" ("Siegfried"), Wagner (organ); Concerto in A minor, Vivaldi-Nachez (violin, piano and organ); Theme and Variations, Ernest Douglas, and "Elsa's Bridal Procession" ("Lohengrin"), Wagner (strings, organ and piano).

Day's Cantata Is Sung

Despite the extremely warm weather, Christ Episcopal Church was practically filled with worshippers at the festival vespers on Thursday evening. Dr. George Henry Day, the genial organist and choirmaster, the choir and soloists and the Rev. Charles C. Williams Carver, S. T. M., rector, deserve great credit for putting on such a service during the time of vacations and warm weather and for overcoming the difficulties which must have been in the way of such an undertaking at this season.

Dr. Day's new cantata, "The Shepherds and the Wise Men," was given its first performance at this service. In keeping with the theme of the cantata, the prelude to the service, Pastorale in F, by Roger-Ducasse, proved most fitting and was played beautifully by Norman Peterson, who will shortly take up his duties as organist and choirmaster of the Church of the Reformation in Rochester. The beautiful ritual and the sincere and worshipful singing of priest and choir in the sentences and prayers combined to make a lasting impression. West's Magnificat in E flat was well chosen and added its festal note. Dr. Day's cantata proved to be a melodious and characteristic work, easy to understand and frankly designed to please average congregations rather than aiming to intrigue the professional musician. It succeeds in its aim admirably, has a "Christmasy" flavor throughout, and is not too long. The choruses and solos alternate with readings, the latter being provided with a musical background by the organ. Dr. Day played and directed the entire service.

Heinroth Elected President

The general business meeting of the N. A. O. on Friday opened with the reading of the resolutions committee report.

The entire slate presented by the nominating committee, Herbert Stave-

ly Sammond, chairman, was unanimously elected. New officers for the year are as follows:

President—Dr. Charles Heinroth.
Vice-Presidents—First, Harold Gleason; second, Edwin Arthur Kraft; third, Adolph Steuterman; fourth, Warren D. Allen; fifth, Dr. Rollo Maitland.

Secretary—Willard I. Nevins.
Treasurer—George William Volkel.
Chairman of the Executive Committee—Henry Hall Duncklee.

Members of Executive Committee—Jane Whittemore, Mary Arabella Coale, Mrs. Kate Elizabeth Fox, Harold V. Milligan, Dr. William C. Carl, Dr. Henry S. Fry, Dr. J. Christopher Marks, Reginald L. McAll, Duncan McKenzie, Dr. T. Tertius Noble, Hugh Porter, Senator Emerson L. Richards, Hugh Ross, Herbert Stavelly Sammond and Carl Weinrich.

In the absence of the new president, it was voted that retiring President Milligan act as president pro tem. until Dr. Heinroth can take office.

Miss Whittemore reported for the committee on revision of the constitution. Readers who wish to know exact revisions proposed are referred to the N. A. O. section of the July 1 issue of *The Diapason*. All of these revisions were adopted except those in article 5, section 1, and article 7, section 2. The convention was not in agreement regarding the advisability of rotation in office for members of the executive committee. Time did not permit action on the amendments to the by-laws, but these also were adopted unanimously at the banquet Friday evening.

Selection of the convention city was entrusted to the executive committee, with power to act. Invitations were received from Chicago, Detroit and Memphis for 1933 and from Worcester for 1934.

The following resolution, presented by Miss Katharine E. Lucke from the floor of the convention, was unanimously adopted:

Whereas, The activities of the church organist have long been associated with choral directing, and

Whereas, A knowledge of choral literature and exchange of ideas would be of value to the profession at large, be it hereby

Resolved, by the members of the National Association of Organists, in convention assembled, That we favor the extension of choral activities through greater cooperation from the organists' magazines. We recommend that such magazines give greater attention to the publishing of choral programs and items of general choral interest to the organist.

The secretary was instructed to spread this resolution on the minutes of the meeting and to send copies to the organ magazines.

Publisher's View Presented

Duncan McKenzie, educational director for Carl Fischer, Inc., New York,

addressed the convention on the subject of "Organ and Choir Music from the Publisher's Point of View." Organists are prone to expect the impossible of publishers. To keep even single copies of all obscure publications on their shelves would bankrupt the publishers, but the choirmaster expects to find in stock on Saturday evening enough copies of anything he wants his choir to use on Sunday. Mr. McKenzie, having been an organist as well as a publisher, is in a position to suggest many ways in which both groups may be mutually helpful.

Mrs. William Arms Fisher, founder and president of the American Choral and Festival Alliance, with headquarters in Boston, then addressed the convention on the aims of that organization. Realizing that the development of choral music in the United States is years behind that of instrumental music, Mrs. Fisher has set for her organization the tremendous task of correcting this situation. They first plan to organize festivals and wish to arouse communities to the necessity for financial support of choral projects as well as symphony orchestras. Perhaps the most practical thing undertaken by the alliance, through its research council, and the one most in line with a need expressed at this convention, is the compilation of a list of some 15,000 choral works and the distribution of this list in pamphlet form. The purpose is to make available choral music, much of which has hitherto been unknown to the majority of choral leaders. When this pamphlet is ready for distribution, which will be soon, it may be procured by writing to Dr. Carlton Smith of the New York Public Library.

Talks by Austin and Richards

The afternoon session took place in the beautiful new Masonic Temple, which houses two large four-manual organs, one a Möller and the other a Skinner, besides three smaller organs built by the Rochester Organ Company.

In Cathedral Hall Henry R. Austin, who is on the editorial staff of the *Arthur P. Schmidt Company*, Boston, and is also organist of the Church of the Covenant, Boston, spoke on "Audsley and the Organ." Mr. Austin had the privilege of discussing with Dr. Audsley the plans for the organ now in use in Mr. Austin's residence. He outlined Audsley's ideas of organ construction and expressed his gratification because certain of his fundamental principles are now beginning to take root.

Senator Emerson L. Richards of Atlantic City, N. J., then spoke on "Tonal Structure of the Modern Organ." Senator Richards is thoroughly convinced that the trend is back to the classic organ as a basis for correct organ design. He went into detail as to what

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correct design should be, and his paper will replay close study. After Senator Richards had spoken he was given a warm tribute by Charles M. Courboin, who lauded the speaker for his modesty in not once mentioning the Atlantic City convention hall organ. Mr. Courboin stated that the great in the Atlantic City organ is the finest he has heard anywhere, in Europe or America.

Bitgood and Silvester Recitals

Two recitals on Friday afternoon brought the convention sessions to a fitting close. Miss Roberta Bitgood, M. A., F. A. G. O., of New York made her first appearance as a convention recitalist, using the large Möller organ in Cathedral Hall. The program, made up of compositions well known to all present, was thoroughly enjoyed. Of special note were the chorale prelude, "In dulci jubilo," from Bach's Little Organ Book, the "Rose Window," from Mulet's Byzantine Sketches, which was played with fine taste in registration, and the Bach D major Fugue. A lighter registration at the beginning of the fugue was a welcome relief from the overpowering fortissimo which sometimes is maintained throughout the composition. Miss Bitgood displayed adequate technique and a fine command of the instrument.

Frederick C. Silvester of Toronto played his recital on the large Skinner in the auditorium of the temple. His first offering was the Introduction, Passacaglia and Fugue by Healey Willan, a monumental work, requiring close acquaintance to be really appre-

ciated, and great in its demands on the player. The Intermezzo from Widor's Fifth Symphony, Prelude and Fugue in A major, Bach, and Karg-Elert's newly-published "Kaleidoscope" completed the program. Mr. Silvester did some really fine work.

Banquet Is Gay Affair

Hats off to Robert Berentsen and George Babcock of Rochester, who arranged the truly unique program for Friday evening's banquet at the Hotel Sagamore roof garden! True, the reverend clergy might have had some difficulty in recognizing their sober colleagues of the organ bench having such a riotously good time, but for their comfort let it be said that it was all accomplished without alcoholic stimulation.

In the absence of President Milligan, Herbert Stavelly Sammond presided over the serious part of the program, reading telegrams of good wishes from absent members and calling for a silent, standing tribute to Mrs. Bruce S. Keator and George Eastman, who have died since the last convention. The reading of the telegrams of greeting led us quite unsuspectingly to the hearing of such choice items as these: a "cablegram" from Karg-Elert—"love and kisses"—and a "telegram" from Arthur Scott Brook, "lost for two weeks in the Atlantic City organ and therefore unable to be present."

It was Senator Richards' pleasant duty to make the speech of presentation to President Milligan of a tray of cut glass which an artfully clumsy waiter dropped and smashed into a thousand fragments. "Madame Gargle Coloratura" (Frances DeWill Babcock) of Four Corners sang in her most ex-cruciating manner to Harold Gleason's accompaniment.

N. B. C. studios of station WHAM, Rochester, were lent to the convention for the following "broadcast": An organ solo the like of which has never been heard, by Dr. Roland Diggle; a (mouth) organ solo by Dr. William C. Carl; a demonstration of the Ranger-tone; a performance of Dr. Noble's

"Fierce Was the Wild Billow," with sound effects (and such a performance!); a rendition in true Salvation Army style of "The Church in the Wildwood," by the Westminster Choir, all interrupted at intervals by police broadcasts of embarrassing messages for the members present. The performers in this program were Gordon Baldwin, organist; Edwin C. May, Jr., Rangertone demonstrator; Mrs. Grace Siebold, soprano, and the solo quartet and singers from Central Presbyterian Church, Rochester. "Bob and Bab" (Berentsen and Babcock) did a fairy-like dance and sang prettily a group of original jingles about prominent organists, and Melvin Schwartz, director of music at Spencer-Ripley Church and a membership secretary at the Y. M. C. A., led the whole group in a series of comic songs. We hope the nerves of the entire Hotel Sagamore staff were not shattered by the sounds.

Honored by Canadians

Harold Gleason of the Eastman School of Music and Harold Vincent Milligan, retiring president of the National Association of Organists, were made honorary members of the Canadian College of Organists at the council meeting of that body Wednesday.

The Canadian College of Organists elected Dr. Herbert Sanders of Montreal president for 1932-33 and completed the ticket as follows: Vice-presidents, Alfred Whitehead, Richard Tattersall and H. Hugh Bancroft; secretary-treasurer, H. G. Langlois; auditor, C. F. W. Talbot; registrar, Charles E. Wheeler; members of council, G. D. Atkinson, E. Sharp, H. M. Turton, H. A. Fricker, Charles Peaker, T. J. Crawford, J. W. Bearder, E. C. MacMillan, J. Parnell Morris, Miss Evelyn Lane, Healey Willan, W. H. Hewlett, George M. Brewer, Harvey Robb and Filmer E. Hubble.

[Several of the papers presented at the N. A. O. convention are published in this issue and others will appear in future issues of The Diapason.]

IN THIS MONTH'S ISSUE

Account of annual convention of the National Association of Organists, held at Rochester, N. Y., contains record of fine recitals and valuable papers. Several of the latter are published in this issue.

Dr. William Lester reviews several important new compositions for the organ which have just been published.

New choir music of the season is reviewed by Dr. Harold W. Thompson.

Good work of Chicago Club of Women Organists is revealed by report for the year.

List of successful candidates for A. G. O. degrees in recent examination is announced.

Second installment is published of Seth Bingham's interesting series of articles on the old and the new in French organ field as seen by a New York musician.

Discussion of console problems is taken up by Robert P. Elliot.

Earl Henson to New Church.

Earl Henson, for the past five years assistant to Ralph Kinder at Holy Trinity, Philadelphia, has been appointed organist and choirmaster at the Church of the Atonement in West Philadelphia. Mr. Henson begins his new duties Oct. 1.

THE DIAPASON.

Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879. Issued monthly. Office of publication 306 South Wabash avenue, Chicago, Ill.

FRANK VAN DUSEN Presents AMERICA'S POPULAR YOUNG ORGAN VIRTUOSO EDWARD EIGENSCHENK

THE record of this young artist is one of phenomenal achievement. Through the success of his many concert tours throughout the country he has been acclaimed by the press and the public as one of the outstanding and most interesting concert organists of the present time.

WANAMAKER AUDITORIUM, New York—Edward Eigenschek, former Associate Organist of the Chicago Symphony Orchestra, gave a recital at Wanamaker's Auditorium yesterday which attracted an attentive audience. Equipped with an ample technique and a light, fluent touch, Mr. Eigenschek presented a program which gave a comprehensive survey of music for his instrument. One of the choicest selections offered was the lovely Scherzo from Widor's Fourth Symphony. Under his nimble fingers the impish music trailed along the pipes like a rush of melodious winds whispering haunting sounds.—*World Telegram*, New York.

BUSHNELL MEMORIAL HALL, Hartford, Conn.—Edward Eigenschek thrilled an audience of more than 2,500 persons yesterday afternoon at Bushnell Memorial Hall with the unusual skill and proficiency which he showed in a program of exceptional interest. As a technician he ranks with the great organists of the country today and his work was remarkable for its clarity and good taste in registration.—*The Hartford Daily Times*.

Recital at St. George's Church, New York:

THE DIAPASON—Seldom has an N. A. O. Convention heard such brilliant playing as that of Mr. Eigenschek.

THE AMERICAN ORGANIST (Dr. William Barnes)—One of the biggest thrills I remember having in organ recitals was furnished by Mr. Eigenschek's opening "Grand Choeur Dialogue" by Gigout . . . Magnificent and thrilling beyond words.

Soloist with Chicago Symphony Orchestra:

CHICAGO TRIBUNE (Edward Moore)—Edward Eigenschek displayed great technical facility, a fine understanding of the art of registration and rarest of talents among organists, a vital and accurate sense of rhythm.

CHICAGO DAILY NEWS (Maurice Rosenfeld)—His pedaling was particularly good, his phrasing elegant and musical and his gift for registration ingenious and artistic. He showed a complete command over the mechanical demands of the organ and he played the Concerto most effectively.

CHICAGO EVENING AMERICAN (Herman Devries)—Played the Guilmant Concerto like a master.

SEASON 1932-33—CONCERT MANAGEMENT—FRANK VAN DUSEN, Kimball Hall, CHICAGO, ILLINOIS



Confidence— Experience— Confirmation of Confidence

By coincidence, two well-known Churches, within two days of each other, confirmed their original confidence in the quality of Skinner Organs.

The famous Old South Church of Boston, who purchased their first Skinner sixteen years ago, have just ordered another Skinner for their new Memorial Chapel.

The prominent All Saints' Episcopal Church of Worcester, Mass., whose eight-year-old Skinner was recently destroyed by fire, have just ordered a new preliminary Skinner to be a part of a large instrument when their new Church is completed.

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**KILGEN THREE-MANUAL
FOR STILLWATER, OKLA.****WILL STAND IN NEW EDIFICE**

First Christian Awards Contract for
Divided Instrument—Purchased
and Financed by Women's
Council of Parish.

The First Christian Church of Stillwater, Okla., has signed a contract with George Kilgen & Son, Inc., of St. Louis authorizing them to build for the new church edifice an organ according to the following specifications:

GREAT ORGAN.

Open Diapason, 8 ft., 61 pipes.
Doppel Flöte, 8 ft., 49 pipes.
Gamba, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Octave, 4 ft., 61 pipes.
Flute, 4 ft., 61 notes.

SWELL ORGAN.

Bourdon, 16 ft., 73 pipes.
Stopped Diapason, 8 ft., 73 pipes.
Salicional, 8 ft., 73 pipes.
Voix Celeste, 8 ft., 61 pipes.
Aeoline, 8 ft., 73 pipes.
Quintadena, 8 ft., 73 notes.
Flute d'Amour, 4 ft., 73 notes.
Salicot, 4 ft., 61 pipes.
Flautino, 2 ft., 61 notes.
Vox Humana, 8 ft., 73 pipes.

CHOIR ORGAN.

Dulciana, 16 ft., 49 pipes.
Violoncello, 8 ft., 61 pipes.
Melodia, 8 ft., 61 pipes.
Dulciana, 8 ft., 61 pipes.
Flute, 4 ft., 12 pipes, 61 notes.
Piccolo, 2 ft., 12 pipes, 61 notes.
Orchestral Oboe, 8 ft., 61 pipes.

PEDAL ORGAN.

Sub Bass, 16 ft., 32 pipes.
Bourdon, 16 ft., 32 pipes.
Lieblich Gedeckt, 16 ft., 32 pipes.
Flauto Dolce, 8 ft., 32 pipes.
Cello, 8 ft., 32 pipes.

The women's council of the church is financing the purchase of this instrument and had as its musical advisor Carl Arnt, organist of Oklahoma A. and M. College of Stillwater. The organ will be placed in two chambers and will have a specially-designed console and a hand-carved case with combination grille and front pipes.

MRS. G. W. NICELY IN CHARGE

Made Organist and Director at First
Lutheran, Johnstown, Pa.

At a meeting of the council of the First Lutheran Church of Johnstown, Pa., Mrs. George W. Nicely, wife of the pastor, was elected organist and director, as successor to Gordon Balch Nevin, who resigned, as previously announced in The Diapason, to make his home in New Wilmington, Pa., on the faculty of Westminster College.

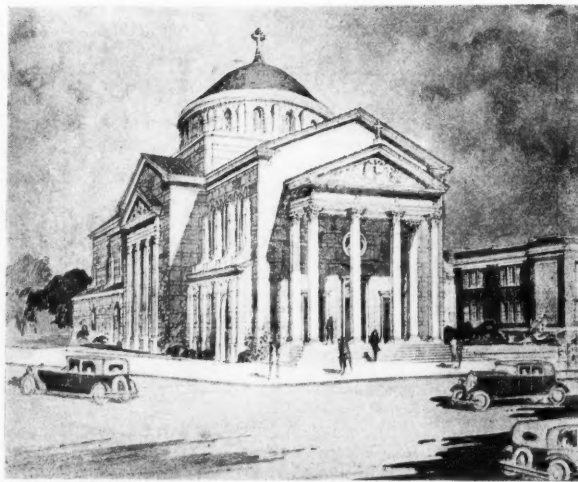
Mrs. Nicely's first task will be the formation of a Sunday evening chorus and a senior chorus to replace the quartet which has been discontinued by the church for the present. A chorus of young people—the Hi-C—sings at the morning worship. A soloist will sing every Sunday morning and evening and assist the chorus choirs.

Mrs. Nicely has had fifteen years' experience as organist and director of quartet and chorus choirs. At Hanover, Pa., she was organist of St. Mark's Lutheran Church, which congregation purchased a large four-manual Steere organ during the ministry there of the Rev. Dr. Nicely. In Williamsport, at St. Paul's Church, of which Dr. Nicely was formerly pastor, the late Dr. J. K. Rishel presented the congregation with one of Pennsylvania's largest Skinner organs after Mrs. Nicely had become organist of St. Paul's.

Joint Recital at Grand Rapids.

Scott M. McCurdy, organist of the Wealthy Street Baptist Church at Grand Rapids, Mich., a pupil of Verne R. Stilwell, was assisted by Miss Louise Yates, also a pupil of Mr. Stilwell, in his second annual organ recital Sept. 23. A feature of the program were two organ and piano duos—a Rhapsody and a Fantaisie, both by Clifford Demarest. The organ selections of Miss Yates included: Prelude and Fugue in G major, Bach; "Ave Maria," Bossi, and Scherzo (Sonata in E minor), Rogers. Mr. McCurdy played: Fantasia on the tune "Twirgyn," Morgan; Chorale, "Jesu, Joy of Man's Desiring," Bach; "Anna Magdalena's March," Bach; "Dreams," Stoughton.

HALL ORGANS

**ST. PATRICK'S R. C. CHURCH**

A fine instrument befitting a fine edifice is the three-manual HALL ORGAN to be installed in St. Patrick's R. C. Church in Olyphant, Pa. Rt. Rev. W. P. Kealy, pastor of this new church in the Scranton Diocese, made the careful selection. The organ chamber, as designed by Architect Edward J. Rutledge, spreads forty feet across the front of the church, again testing the skill of HALL craftsmen in design and adaptability of installation.

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The Shepherds and the Wise Men

by George Henry Day

In five episodes and four readings depicting some incidents of the Saviour's birth. Text selected and compiled by the composer from the Holy Scriptures and Traditional Carols. For mixed voices, soloists and organ.

Already adopted by Dr. Herbert J. Tily, for use by the Strawbridge & Clothier Chorus of Philadelphia.

Price \$1.00 net. Introductory rate for limited time 75c per copy. Obtainable "on approval".

We also desire to announce the issuance of three more arrangements of **Ninna Nanna**, Mauro-Cottone's extremely popular Lullaby which made such a success last Christmas.

They are for two equal voices, a simplified four mixed-voice and a three-part chorus, especially dedicated to Dr. Chapman and his wonderful Ladies' Choir of the Rubinstein Club of New York City. Price 15 cts. each.

WM. E. ASHMALL & COMPANY
100 Boylston Street, Boston, Mass.**N. B.**

Stoughton's new organ number, "When Evening Shadows Gather", has already been programmed by Asper, Aulbach, Baird, Beymer, Cooper, Day, Duncklee, Fitch, Loud, Mueller, Murphree, Pease, Rixford, Seder, Sheldon, Steuterman, Stewart, Truette, and Tyler. (Price 50c net).



St. Benedict's Catholic Church Detroit, Michigan

Another striking example of a truly artistic Liturgical Organ is the three-manual Kilgen in St. Benedict's.

Its sonorous Diapason chorus, splendidly voiced Reeds and colorful Flutes and Strings are all blended into an unusually rich ensemble that meets supremely well

the artistic requirements of profound ecclesiastical music.

In this fine instrument Kilgens have again demonstrated their ability to produce in organs works of art in the field of music comparable in their artistic achievements to the world's most famous masterpieces on canvas.

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CHICAGO . . . Wrigley Building

Old and New in French Organ Field Seen by New York Musician

By SETH BINGHAM
Second Installment.

The three-manual fifty-four-stop organ at St. Augustin in Paris was operated originally by the Pechard-Barker system (1868), but was repaired and its mechanism wholly rebuilt by Cavallé-Coll and Mutin between 1890 and 1899. That of La Trinité is a straight Cavallé-Coll dating from 1869. It has three manuals and forty-five stops. Both instruments have frequently been described by those whose good fortune it was to listen to such masters as Gigout and Guilmant. Today their places are filled by two young men, both pupils of Dupré and both first prize winners at the Conservatory, who give every promise of maintaining the high standards of their predecessors. André Fleury (St. Augustin) and Olivier Messiaen (La Trinité). Both possess a superlative technique and unusual powers of improvisation, particularly the younger of the two, Messiaen (he is only 24).

The Trinité organ, at best none too big for the church, was badly out of tune in reeds and mixtures each time I heard it. Messiaen's offerings on Jan. 31 were a Bach chorale using a solo cornet or reed painfully off pitch, and the long C major fugue in six-eight time, which he took in needlessly slow tempo, but accelerated somewhat as he progressed, holding the final chord a full minute by the watch and reducing stop by stop down to the 8-ft. bourdon. At the end of mass he improvised at great length on an excellent theme, first quietly fugued, then variously developed and finally used as the figuration of a toccata, displaying remarkable facility throughout.

Another gifted young organist in Paris is Mlle. Pierront, a pupil of Marchal and a "premier prix" at the Conservatory. On April 12 Cardinal Verdier presided at the inauguration of Mlle. Pierront's organ at St. Pierre-du-Gros-Cailion, newly augmented and reharmonized. The ceremonies were featured by choral and organ music, including a recital by Marchal. Miss Pierront's playing naturally reflects the style of her master. It is clean-cut, beautifully rhythmic and expressive.

Notre Dame des Victoires, a famous pilgrimage shrine in Paris, possesses a small three-manual thirty-three-stop organ built by Abbey in 1896 and reconditioned twice since then by Convers and Gonzalez. I examined it on the occasion of a "journée Gregorienne" on Feb. 2. The chorus of the Institut Gregorien, with voices of average quality, directed by A. Le Guennant, was not too precise in ensemble, but sang with good expression, accompanied by M. Henry Potiron (pronounced quite otherwise in France). Bonnet was at the "grand orgue," whose "full" is not grand enough for the size of the building and does not balance the pedal reeds. There are several stops of grateful sonority, and Bonnet drew some effective combinations, such as nazard and bourdon and 4-ft. flute, of rare loveliness.

Organists visiting Paris who like dignified, pervading diapasons, should hear those of St. François Xavier. Fermis and Persil built this organ in 1878, with a tubular-pneumatic action. In 1923 it was restored, reharmonized and improved by Messrs. Gonzalez and Ephrème. The reeds sound commonplace and the full organ, certainly powerful enough, lacks the overtone brilliance which great mixtures could give. At the sumptuous funeral services for Vincent d'Indy, with an elaborate program of choral music by the choir of the Schola Cantorum, the organist played among other things the dead composer's Prelude and the "Prière" of César Franck. To camouflage the undue length of this tonal fresco is a severe test of anyone's musicianship. All I know is that a monotonously slow tempo and a slavish following of Franck's stop indications (crude 8-ft.

reeds with 8-ft. diapasons) nearly resulted in another funeral.

I now give the makeup of the organ in the stuffy concert hall of the Paris Conservatory—an instrument built by Convers in 1925 (he was then head of the firm of Cavallé-Coll), with electro-pneumatic action and all three manual divisions in separate swell boxes:

GREAT.

Montre, 8 ft.
Bourdon, 16 ft.
Flûte Harmonique, 8 ft.
Salicional, 8 ft.
Prestant, 4 ft.
Harmonic Trumpet, 8 ft.
Cor, 8 ft.

SWELL.

Dulciane, 16 ft.
Diapason, 8 ft.
Concert Flute, 8 ft.
Dulciane, 8 ft.
Dulciane Céleste, 8 ft.
Flûte Octavante, 4 ft.
Dulciane, 4 ft.
Octavin, 2 ft.
Cymbale, 3 rks.
Basson, 16 ft.
Harmonic Trumpet, 8 ft.
Basson Hautbois, 8 ft.
Clairon, 4 ft.

CHOIR.

Quintaton, 16 ft.
Cor de Nuit, 8 ft.
Viole d'Orchestre, 8 ft.
Voix Céleste, 8 ft.
Flûte Douce, 4 ft.
Nazard, 2 2/3 ft.
Quarte de Nazard.
Tierce, 1 3/5 ft.
Clarinettes, 8 ft.

PEDAL.

Flute, 16 ft.
Dulciane, 16 ft.
Soubasse, 16 ft.
Flute, 8 ft.
Bourdon, 8 ft.
Dulciane, 8 ft.
Quinte, 10 2/3 ft.
Quinte, 5 1/3 ft.
Basson, 16 ft.
Basson, 8 ft.

The organ in its ensemble fails to convince. Reeds stick out. Nothing blends. If the above scheme was planned to combine organ with orchestra or to supplement it in large accompanied choral works, the results, judging from last winter's performance of the Beethoven Mass in D, do not justify the intention. As a solo instrument the conservatory organ is deficient in mixtures; as an adjunct to the orchestra it needs a more plentiful variety of diapasons and organ strings. The Tonhalle organ in Zürich comes nearer solving the problem.

The house of Cavallé-Coll, begun by Jean-Pierre Cavallé (1743-1809), continued by his son, Dominic Cavallé-Coll (1771-1850), and made illustrious by the grandson, Aristide, passed in 1899 to the direction of Charles Mutin, and on his death to Convers. Recently it has suffered a further change of management. M. Guy Lauffray, one of the directors, very hospitably gave me the run of the factory, quite modest in comparison with some of our acre-covering American plants. Yet here were conceived and set up many of the great instruments whose voices of majesty and fire still transport us.

Under Mutin there seems to have been retrogression. Harsh, blatant reeds and too few mixtures characterized the organ built for the Marquis de Polignac at Reims and that of the old American Church in Paris (inaugurated in 1907). No serious attempt was made to develop or apply the resources of electricity. Mutin's successor, Convers, made a beginning, but the successful results of twenty-five experimenting years by Canadians and Americans could not be imitated or borrowed overnight, as the organ in the Fontainebleau School of Music bore witness. M. Lauffray admitted that their first electric actions left considerable to be desired.

"We made some mistakes in the beginning," he declared, "but now we have mastered them."

Well, perhaps. In the large two-story room which serves both as a setting-up chamber and an informal recital hall stands an organ built for the Liège International Exposition of 1930. The three manuals have a sixty-one-note compass, the pedal thirty-two. It comprises fifty stops (forty-six real, four borrowed), a set of twenty tubular chimes, three tremolos, twenty-four couplers, thirty-five hand pistons, eight foot pistons, two expression pedals, crescendo pedal,

sforzando and pedal cancels. The pipes number 3,878. The console is modern and commodious. The action is electro-pneumatic. I found a poor response in some of the lower-range reeds.

On Jan. 25 I attended a recital given by Marchal on this instrument. The only person who managed to keep warm that evening was Marchal, for the room was cold as a barn. The pedal action and electric swell shutters were noisy. The choir tierce was too strong—also the oboe G sharp in the Franck Pastorale. M. Lauffray said they intended to re-compose the eight-rank great cornet into two stops. The pressures sound too high, but the organ evidently needs a larger hall.

In the same room is a cleverly devised two-manual cinema organ of the unit type having a nucleus of eight stops (552 pipes) and twelve traps, all enclosed in two swell-boxes. There is electric action and double-touch. The organ, at present used for broadcasting, resembles the larger one in the Olympia Theater which thousands of American visitors to Paris must have heard. This amusing contrivance has a total of 824 pipes and eleven basic stops, extended and duplexed to eighty-two; two percussions and twenty-four accessory noises. Here is the trap-list:

Snare Drum	Automobile Horn
Tambourine	Fire Alarm
Castanets	Hoof-beats
Tom-tom	Locomotive
Wood Block	Chinese Gong
Triangle	Cuckoo
Nightingale	Rain
Sleighbells	Wind
Bass Drum	Aeroplane
Cymbals	Ship's Siren
Chinese Cymbals	Doorbell
Steam Whistle	

Shades of Cavallé-Coll!

M. Lauffray startled me with good news. The world's worst practice organ, located in the concierge's lodge at the entrance to the Cavallé-Coll factory, is to be scrapped. This ancient box of whistles, perpetually out of order, which has gotten on the nerves of several generations of exasperated organ students, is now to go. M. Lauffray solemnly promised it.

"Before another season," he averred, "it will be no more." And, he added, it would be replaced by a good up-to-date instrument.

"Make it a three-manual," I advised. But that is too much to hope.

The firm's most ambitious venture in electric action to date is the new concert organ in the Salle Pleyel, Paris, inaugurated March 5, 1931. The Salle Pleyel organ is thoroughly modern and marks a praiseworthy effort to conform French organ mechanism to the standards set by other countries. I would call attention to a few noteworthy features.

Using 4,800 pipes, the builders have designed an organ of four manuals with fifty-six speaking stops, plus twelve (pedal) stops borrowed and extended: Solo, 10; swell, 14; choir, 12; great, 14; pedal, 18 (six real and twelve borrowed). They are distributed in these categories: Foundations, forty stops; reeds, nineteen stops; mixtures and mutations, nine stops (twenty-five ranks). There are two stops of 32-ft., twelve of 16-ft., twenty-four of 8-ft., nine of 4-ft. and one of 2-ft. There is a sostenuto device, permitting a struck chord to sound without being held. The console is also equipped with a partial pedal cancel (lower octave), selective swell-box control and other up-to-date features.

This "monumental" instrument was hailed with rapturous cries of astonishment and joy by the Paris press. "Perfectly successful," "a veritable chef d'œuvre," "an admirable instrument, sumptuous and substantial, vigorous and delicate!" "majestic amplitude of

ensembles" were a few of the expressions used by such critics as Louis Aubert, Paul Le Flem, Emile Vuillermoz, Henry Potiron and even the cautious Gustave Bret.

Now some of this is true and I suspect would be truer still were the organ not placed in the ceiling over the back of the stage. (The pipes speak downward through a grilled opening fifty by seven feet.) The hand of an expert voicer and harmonizer is evident in certain regions of the organ (do we owe this to M. Mertz?). The eight-rank cornet in the great is nicely graded in proportion to the other stops—no mean accomplishment. The strings, for a French organ, are unusually good and varied (nine ranks), while certain single registers among the flutes and solo reeds are charming and agreeable. But "majestic amplitude"? I failed to get it. Perhaps the stone vaultings of a church would produce it. No fault can be found with the acoustics of the big Salle Pleyel; they are excellent. The organ sounds cooped up, as in fact it is. More speaking space above and around the pipes would improve the projection of tone. The builders have done a very creditable job with an almost impossible emplacement.

Naturally I visited the organs in the American Cathedral Church of the Holy Trinity and the new "million-dollar" American Church on the Quai d'Orsay. The Diapason published a detailed description of the latter in its November, 1931, issue. The pipe-work is by Abbey; the console and action, Casavant. The voicing strikes me as very ordinary, with little effort toward a consistent grading of tone; the individual stops lack character. Better in this respect is the Holy Trinity organ, a four-manual, seventy-two-stop Cavallé-Coll with a Skinner action and a solo of six stops by Willis. Here the smooth tuba-style reeds are unsatisfactory in chorus and the mixture-work is deficient. Lawrence Whipp, the organist, drew my attention to the organ's three 32's, all three on heavy wind, he said. He was, too, very proud of a certain African wood used instead of mahogany for the console facings.

[To be continued.]

Changes at Rochester, N. Y.

Arthur G. Young, for eighteen years organist and choirmaster of the Church of the Reformation, Rochester, N. Y., has resigned, effective Oct. 1. Mr. Young has accepted the position of organist at the Monroe Avenue Methodist Church. Prior to going to the Church of the Reformation Mr. Young was with St. James' Episcopal and Christ Episcopal Churches. Norman Peterson has been appointed organist at the Church of the Reformation to succeed Mr. Young. Mr. Peterson has been organist and choirmaster at St. Paul's Episcopal Church. He is a graduate of the Eastman School of Music. For four years he was organist of Spencer Ripley Methodist Episcopal Church, and for two years assistant to the late Warren Gehrken, whom he succeeded at St. Paul's Church.

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New Music of Fall for Both the Choir and the Organist

By HAROLD W. THOMPSON, Ph.D., Litt.D.

Some of you were kind enough to notice my absence from this journal for the two summer months—the first holiday of the sort in fourteen years; I must begin by thanking you for the kind messages which have reached me. In return for your kindness I have waded through a good deal of new music to find numbers which you may enjoy.

Contrary to my custom, I am beginning with organ music in order to commend with all emphasis a delightful book of improvisations entitled "Musica Divina" (J. Fischer) by Philip G. Kreckel of Rochester. As I was house-hunting at the time of the Rochester convention in August, I did not have an opportunity of meeting the composer to tell him how important and useful and beautiful I consider his book. Here are twenty-five easy, devotional and thoroughly churchly pieces on Gregorian and chorale melodies, including such lovely Christmas tunes as "Adeste Fideles," "Lovely Infant" and "Silent Night." In the case of plain-song melodies, the opening of the theme is printed and had better be played before the prelude is performed. This is volume I of a delightful work that will certainly be one of the most valuable contributions of 1932; I am happy to add that the seventy-one pieces come at the modest price of \$1.25. Any church organist will be safe in buying this unseen.

Another and subtler set of preludes is entitled "Ten Preludes for the Organ on the Lady Margaret Hall Hymn-Tunes" (Novello), by Ernest Walker, published in two volumes. Americans will need the explanation that these tunes are settings of famous sacred poems, such as Blake's "To Mercy, Pity, Peace and Love" (number 4—the most naive of the set); the hymns are sung by Lady Margaret Hall students and consequently are not well known even in England. This is fine gentlemanly music with a university flavor; I should think that numbers 1, 3 and 10 would do very well as service preludes; they will appeal to people who like Harvey Grace's preludes.

Novello is bringing out a handsome edition of some Rheinberger organ sonatas, of which I am not a passionate partisan, though there are many German and English organists who actually perform them in recitals. Certainly Harvey Grace's editing dignifies Rheinberger, and a few of the sonatas have genuine merit. For instance, number 12, in D flat, has an excellent fugue as a last movement. While I do not share Mr. Grace's opinion about "fierce climaxes" and should hardly regard that urbane critic and composer as a guide to emotional values, I commend this one sonata in this admirable edition.

Novello recently published some useful original pieces for organ. Alec Rowley has two "Plain-song Preludes," the second of which, a "Paeon," will make an easy and effective and vigorous prelude or postlude. The other, entitled "Resurgam," is even easier and will make a pretty prelude.

Another Novello composer is G. O'Connor-Morris, who has recently brought out a number of very easy, tuneful pieces. The best of them are the "Lullaby" and the "Celtic Melody."

The Arthur P. Schmidt Company has a bargain for \$1.25 in a collection of easy pieces called "Vespers," including a charming "Adagio Religioso" by Bach, a tender "Evening Idyl" by Bidwell, a short and well-built prelude on "St. Bees" by Calver, a "Curfew Melody" by Timmings with chance for chimes, and a Meditation on "Softly Now the Light of Day" by Frank Howard Warner (who does not write half as much as I should wish)—another chance for chimes. These are well-made pieces with appealing tunes, suited to the simplicity of a quiet evening service.

"The American Organ Quarterly" for July was a good deal above the

average. The opening number is the Andante Cantabile from Philip James' very interesting sonata. I like also an "Entrata in C minor" by John Holler, a vigorous, easy prelude of four pages. These numbers are published separately.

Among recent editions of organ music in this country certainly special mention should go to Franklin Glynn's admirable set of "Twelve Chorale Preludes by Bach" (G. Schirmer), handsome in format and satisfactory in every way. The choice of preludes is sound; few of us would exclude any of the twelve in making a list of Bach's twenty best. I was interested to find in one of his introductory notes that Mr. Glynn regards "Nun Komm, der Heiden Heiland" as the most exquisite of all.

Sacred Solos

Two solos may be recommended to those who will happen to enjoy them, both published by Chappell-Harnis. Geoffrey O'Hara's "Good Will to Men," for moderately high voice, is a setting of Longfellow's poem of Christmas and also of international peace, beginning "Good will to men, I heard one day." The music is not so fine as the text, but it has rhythm and dramatic force. The other solo is called "God Make Me Kind," for medium voice, a "heart song" appropriate to various modern sermons on unity, social service, etc.

Anthems

It seems to me that "Lo, God Is Here" (G. Schirmer) is the best thing Carl F. Mueller has composed in any form. It is an easy, idiomatic, unaccompanied anthem for mixed voices in eight parts; the antiphonal effects between men and women will be effective and the whole work is pretty nearly certain to "come off" well. The text is one of adoration, with special usefulness for Ascension.

There have been many anthem settings of the Crusaders' Hymn, "Fairest Lord Jesus," including the very popular one by Dr. Christiansen. Now there is a new and easy one for unaccompanied chorus, entitled "Fairest Lord Jesus" (Schmidt), by Voris. The first stanza is for four parts, the second for four parts and soprano solo, the third for SAT trio, the fourth for four parts and tenor solo, and the last for four parts and octave bass—and the basses get a grand opportunity to roar. Here again we have really effective music based on one of the purest and loveliest of tunes.

Perhaps it will be a relief to turn from anthems in many parts to one in unison. I recommend Norman Demuth's "Good Counsel" (Year Book Press and Birchard), with a noble text by Chaucer, altered skillfully by A. P. Graves. This will be specially appreciated in college chapels; it will be equally useful as unison chorus, especially of men, and as a resonant baritone solo. It is mainly in words and music. Rhythmically it is inescapable.

Harvey Gaul has two contributions, both a little below his standard, both published by J. Fischer. "God Be in My Head" is a beautiful ancient antiphon, previously set by a number of good composers, including Philip James and Walford Davies. This new setting is for SATBB—though the cover does not admit it—and it is good music, but I get rather tired of the parallel fifths. We know all that now.

Mr. Gaul's "Canticle of Mount St. Michael" is a carol for St. Michael's Day with the composer's usual blazing climax at the end. The text is based on a Norman legend that the saint protects sailors with his sword. The cover says that this is for SATB, but I count eight parts. If Mr. Gaul hadn't done the same things a number of times before, I should call this a stunning number.

The prize anthem of the American Guild of Organists this year is Mark Dickey's "Let Not Your Heart Be Troubled" (Gray), with an optional short solo for tenor or baritone at the end. This easy anthem, opening and closing effectively, can be performed by a quartet—it is just a good quartet anthem, pretty and refined in a Victorian way.

Francis W. Snow has written in memory of Lynnwood Farnam an anthem setting of Tennyson's great lines,

Anthems for the Church Year

A list of Choir music for each Season of the Church Year (Advent, Christmas, Epiphany, Lent, Palm Sunday, Easter, Ascensiontide, Whitsunday, Trinity, Vesper Anthems) chosen in harmony with the Introits and Graduals of the Liturgy.

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"Strong Son of God" (Gray), for unaccompanied chorus with occasional divisions. It is masculine, fairly easy, and probably effective music. The composer brings the sopranos up to high G so often that he hasn't much left for a final climax.

In a series of "Modern Anthems" (Oxford Press) there is one by A. L. Bainton on Herrick's "Open the Gates"—a short anthem, decidedly original harmonically, not for every choir, though there is not much division of parts.

Frederick Stanley Smith has a melodious anthem for quartet or mixed chorus entitled "Come unto Me, Ye Weary" (Witmark); the musical qualities are far above the average of this type. Other easy anthems are:

Voris—"God Is Love." Unaccompanied. (Willis Music Company.) Pretty and effective.

Blanchard—"Hear My Prayer." Unaccompanied *ad lib.* (Willis.)

Bach-Protheroe—"In Faith I Quiet Walk." (FitzSimons Company.) Two pages. An introit or little anthem on the subject of protection or the Christian home.

Risher—"Art Thou Weary?" Soprano obbligato, very easy, sentimental, with a chance for a whooping high C near the end. (Schmidt.)

Maurel—"Sleep, My Jesus, Sleep." Carol. (Willis.) Pretty and very simple; for SSA.

The Service

The most attractive setting of part of the Episcopal service is Dr. Noble's second "Benedictus es, Domine" (Schmidt)—this one in G minor to complete the great service published by G. Schirmer. It is invigorating to open the pages and see with what ease, grace and felicity the composer keeps his place at the head of our ecclesiastical music. This is Dr. Noble in holiday mood, another memento of his golden year. Any choir can sing this, and every choir should sing it.

The FitzSimons Company of Chicago publishes a setting of the Lord's Prayer by the late Dean Lutkin—sturdy music and the last section inspiring music.

Collections of Anthems

One of Dean Lutkin's last tasks was to compile for the same publishers two "Aeolian Collections of Anthems"—one for SA, especially for junior choirs,

and one for SAB, especially for choirs whose tenor is lost or strayed. The anthems for SAB are mostly Victorian staples by Elvey, Roberts, Barnby, etc. The other collection is distinctly better, with numbers by Tallis, Mozart and Bach, and two by Dean Lutkin that are both in happy vein.

New Editions of Anthems

The best recent addition to the St. Dunstan Series (E. C. Schirmer) is an "Adoramus Te Christe," with Latin and English words suited to communion, or for Lent and Holy Week. The composer is F. Rosselli (sixteenth century), and the lovely music in four parts is as easy and as purely inspired as some of Palestrina's little motets. Be sure to see this; it is a gem.

Father Williams has also edited for the same firm "Angels et Pastores (Angels and the Shepherds)," an admirable Christmas number by Hassler, who died in 1612. All sorts of stunning choral effects are possible, though there are only four parts.

One of the curiosities is an edition of "Then Shall the Righteous," from "Elijah," arranged for tenor solo and chorus by Arnold Williams (Novello).

Gordon Nevin has edited "Messiah, at Thy Glad Approach" by C. P. E. Bach (J. Fischer). It is pretty, easy, cheerful, in four parts accompanied; it is intended for Advent, of course.

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Goes to Historic Church



EDITH LANG has resigned her position as organist and choir director at the Newton Center Unitarian Church to become organist and choir director at the historic First Parish (the famous "Old Ship Church") in Hingham, Mass. This is the first meeting-house in this country, the present edifice having been used continuously for Sunday services since 1681, when it was built. The church is open to visitors daily and is visited by hundreds of tourists every year. The organ, divided into two sections, on each side of the balcony, has been modernized by the Hook & Hastings Company and is effective in tonal quality. For vocal material Miss Lang will have a senior choir with soloists and a junior chorus which will sing at the regular church service once a month.

This is the third historic church in which Miss Lang has occupied the organ bench. Her first position in Boston was at the famous First Parish in Concord. Then she was at the historic 1630 church in Watertown, which she left because of a seven-days-a-week job at the theater.

Death of Betty von Ragué.

Miss Betty von Ragué, a well-known Chicago organist, died Aug. 25 in this city. The death of Miss von Ragué brought to a close a life devoted to church music and choir work. At the age of 14 she assisted her father, the Rev. Louis von Ragué, in his work of establishing congregations. Not only did she play the piano and organ for the Sunday-school and church, but she assisted in organizing the classes and other groups connected with the church, including the choirs. She was born in St. Paul, Minn., Feb. 1, 1872. With her father she went to New Orleans, Quincy, Ill., Belleville, Ill., and Naperville, Ill., and assisted in gathering the congregations at Austin and Irving Park after her father had retired from the active ministry. She wrote and directed the performance of several cantatas and composed a number of pieces of organ music. At the time of her death she was organist at Gethsemane Lutheran Church, Monticello and Belleplaine avenues. This was the last congregation founded by her father with her assistance and is the final work of both of them, since her father died at the parsonage in 1910.

Messrs. Bretz Play New Organ.

William E. Bretz, organist of the Bryn Mawr, Pa., Presbyterian Church, played the following recital at the dedication of a two-manual Möller in the First United Brethren Church, Wormleysburg, Pa., Sept. 12: Prelude in C sharp minor, Rachmaninoff; "Let There Be Light," Dubois; "Finlandia," Sibelius; Largo, Handel-Kraft; "Liebestraum," Liszt-Nevin; "Evening Bells and Cradle Song," Macfarlane; "The Magic Harp," Meale; "Ave Maria," Schubert-Lemare; Toccata from Fifth Symphony, Widor. Marshall E. Bretz, organist of the West Chester Methodist Episcopal Church, played the following recital on the same organ Sept.

13 in connection with its dedication: "Marche Triomphale," Karg-Elert; "Adeste Fideles," Karg-Elert; Toccata on "O Filii et Filiae," Farnam; Allegro from Fifth Trio-Sonata, Bach; "Cortege et Litanie," Dupre; Londonderry Air, arranged by Coleman; "Westminster Carillon," Vierne; Scherzo from Second Symphony, Vierne; Finale from First Symphony, Vierne. William E. Bretz played the following recital Sept. 18 preceding the monthly Sunday vesper service at the State Teachers' College, West Chester, Pa.: "Let There Be Light," Dubois; "Evening Bells and Cradle Song," Macfarlane; Largo, Handel-Kraft; "Ave Maria," Schubert-Lemare.

F. S. Smith Has Busy Summer.

Frederick Stanley Smith, organist at the Village Chapel, Pinehurst, N. C., and sub-dean of the North Carolina chapter of the American Guild of Organists, took part in a number of activities during the summer. June 19, at the Falling Spring Presbyterian Church, Chambersburg, Pa., he played: Sonata in C minor, Mendelssohn; Meditation-Elegie, Borowski, and

March in D major, Guilmant. June 20 to 25 he attended the Guild convention at Boston. June 26 to July 22 he attended the summer music school conducted by Thomas Whitney Surette at Concord, Mass. July 17 he played this program at the First Church of Christ, Scientist, Concord, Mass.: Prelude and Fugue in E minor, Bach; Reverie, from Twenty-four Pieces, Vierne; "Introspection," Frederick S. Smith, and Finale from Sixth Symphony, Widor. Aug. 14 he played at Trinity Lutheran Church, Hagerstown, Md., of which he was organist and choirmaster in 1914-1915. Aug. 16, at St. John's Lutheran Church, Hagerstown, Mr. Smith took part in a joint recital with Dr. Rollo F. Maitland of Philadelphia, before an audience including fifteen or-

ganists from Philadelphia and vicinity. Sept. 4, at the First United Brethren Church, Chambersburg, Pa., he addressed the senior Christian Endeavor Society on "Hymn-tunes, Their Origin and Development." At the church service he played: "Sinfonischer Choral," Karg-Elert; Nocturne, Foote; "Home, Sweet Home," Buck, and "Prelude Exultant" (MS), Frederick S. Smith. Sept. 11 he played at the First Lutheran Church, Chambersburg, Pa.

Peters Edition Officer Here.

Walter Hinrichsen, the son and brother of the owners of Peters Edition, Leipzig, has just arrived in New York, making his headquarters at 35 West Seventy-fifth street, and will stay for some weeks in America and Canada.



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ORGANISTS' CLUB IS ACTIVE

Ora J. Bogen Elected President to Succeed Alice R. Deal, Whose Leadership in Last Two Years Receives Appreciation.

The Chicago Club of Women Organists held its annual meeting at the home of Mrs. Lily Moline Hallam in Oak Park June 13. Mrs. Hallam's hospitality is becoming a club tradition. The following resume of the season's activities was presented by the secretary:

"During the year the club has more firmly than ever established itself among fraternal organizations, and is constantly winning greater recognition. We have enjoyed fine programs and good fellowship. In the stress of the present world situation there seems one good result that might be achieved. That is more leisure to devote to the cultural aspects of life. Our organization can serve notably in that respect. By the promulgation of organ music we can feed the soul, which must be nourished just as surely as the human body, or there is no motive for existence.

"At the October meeting we were graciously entertained by Sallie R. Hadfield in her Oak Park home. The November program of organ and piano ensemble was presented by Mr. and Mrs. W. H. Barnes, followed by a lecture by Mr. Barnes on his book, 'The Contemporary American Organ.' In December a French program was given under the direction of Lydia Leininger. The January meeting was a frolic sponsored by Elizabeth Logan.

"In February we enjoyed a chronological program and history of American composers arranged by Ora E. Phillips. The March program was devoted to our venerated Albert Cotsworth. The program consisted of compositions dedicated to him and he gave us one of his inimitable speeches.

"In April we entertained the National Association of Organists and the American Guild of Organists. The program was presented by these guest artists: Hellen Morton, organist, and Karl McGuire, pianist. The May program revealed the creative achievements of our members, and was arranged by Ora J. Bogen.

"Much credit is due the directors of these excellent programs. But immeasurable have been the energy and foresight of our president, Alice R. Deal. No detail has been too small and no problem too large for her to solve in the most capable manner."

The following staff of officers was elected for the ensuing year:

President—Ora J. Bogen.
Vice-president—Frances Anne Cook.
Secretary—Mary Ruth Craven.
Treasurer—Sophie M. P. Richter.
Executive Committee—Ora Phillips, Florence Boydston, Lydia Leininger, Ethel Clutterham and Judith Storlie.
Publicity Chairman—Elizabeth Logan.

A delightful program was given by Alberta Smith, dramatic artist, with the

assistance in some numbers of Ora J. Bogen with original accompaniments.

The outgoing president, Miss Deal, was accorded genuine appreciation of her excellent guidance of the organization during the last two years.

MAURO-COTTONE KEPT BUSY

Prominent Organists Among Summer Pupils—Plans Recital Tour.

Dr. Melchiorre Mauro-Cottone of New York closed his summer teaching Aug. 18. This year he had an attendance of sixteen pupils from different parts of the country. Dr. Mauro-Cottone gave courses in church and concert work, also in counterpoint and polyphony. Among the pupils were Robert Finnen, from Toledo, Ohio; Miss Lucille Reynolds, from Cleveland; Louis Reinhardt, from Los Angeles; the Rev. Eugene Stout, from Wilmington, Del., and Miss Clara Butti, from Boston. Miss Beatrice Klueuter, a pupil of Dr. Mauro-Cottone, also attended the summer classes. Miss Klueuter has been substituting at Grace Church, New York City.

Dr. Mauro-Cottone has paid a visit to Baltimore, where he was a guest of the Rev. Father Gleason at St. Charles' Seminary. There he was heard in an all-Bach recital on the four-manual Casavant. He was also a guest of Miss Charlotte Klein and Christopher Tenley in Washington, D. C., where he made a short visit.

Dr. Mauro-Cottone will reopen his studio early in October. He plans a recital tour from January until the middle of April, 1933. The tour will be under the direction of Miss J. Whitmore-Ketcham of 230 Park avenue, New York.

McLaughlin & Reilly of Boston are publishing four books of fifty-eight motets (one to four voices and organ) by Dr. Mauro-Cottone. The work will be ready in the fall.

Memphis Church Orders a Kilgen.

The merging of two churches in Memphis, the Associated Reformed Church and the Court Avenue Presbyterian, now known as the Lindsay Memorial Presbyterian Church, has resulted in the tearing down of the old Court Avenue Presbyterian Church and the discarding of an old tracker organ which had given service there for many years and the remodeling of the Associated Presbyterian Church building with modern equipment. Among the additions is a Kilgen organ of two manuals with five stops in the great, seven in the swell and four in the pedal, with preparations for addition of two stops in the great, three in the swell and one in the pedal.

Harry Upton Camp Has Recovered.

The many friends of Harry Upton Camp of Boston will be pleased to learn that he has recovered from the painful injuries he suffered early in the summer, when his hand became caught in a machine at the plant of the Frazee Organ Company at Everett, Mass., of which company he is an official. Mr. Camp, after leaving the hospital, took several weeks' vacation in Maine. He expects eventually to play the organ again, although he is not yet able to do much with his right hand.

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Who's Who Among the Organists of America

J. Atlee Young.

J. Atlee Young, for the last four years organist of the large St. John's Lutheran Church of Hagerstown, Md., is in the unique position of having the builder of the organ among the prominent parishioners in his church and a son and partner of that builder as a member of his choir. No wonder that Mr. Young has a large new four-manual instrument at his command and that it is a delight to him in his work! The organ, the work of M. P. Möller, was fully described in *The Diapason* Nov. 1, 1931. Mr. Young, as the presiding genius of the instrument and of the music of this church, deserves description equally as an outstanding musician, with experience in educational work, in church choir direction and in the music of the theater, in all of which he has made a reputation.

In going to the Hagerstown church Mr. Young really returned to the scenes of his boyhood. He was born at College of St. James, near Hagerstown, in 1889, in a historical atmosphere, for this community was at one time the estate of General Samuel Ringgold and history relates that the old residence was designed by Benjamin Latrobe, who designed the Capitol at Washington. Many distinguished men have been entertained within its portals.

Mr. Young's training began with his mother at an early age and continued with organists of St. John's Episcopal Church in Hagerstown. His first introduction to an organ was through the back, where he operated a handle on the organ in old Kee-Mar College for the sum of 10 cents an hour. He entered Peabody Conservatory of Music at Baltimore in 1909 for the five-year course. During this time he was organist in St. John's Episcopal Church, Waverley, then a suburb of Baltimore. Next he became organist-director at the First Baptist Church, Augusta, Ga. He then tried school work and became

J. Atlee Young



director of music at Westminster School, Rutherfordton, N. C. Next he assumed the post of organist-director at old Trinity Church, St. Augustine, Fla.

At the end of the world war he entered theater work with the Stanley Company of America, making church playing a secondary task, and continued thus until 1928, at which time he was appointed organist of St. John's Lutheran in Hagerstown. Mr. Young has a chorus of forty voices at St. John's and there is a large amount of rare talent among the number.

Mr. Young married in 1919 and Mr. and Mrs. Young have two children—Richard and Cosette.

Hugh Arbuthnot Alderman.

Hugh Arbuthnot Alderman, a young organist who has established a splendid reputation as a musician, and has recently attracted attention with his radio and recital programs, is one of Florida's ablest native church organists. He was elected to his present post of organist and choirmaster at the Springfield Presbyterian Church, Jacksonville, in 1927. He has under his direction a solo quartet, a male quartet and a junior choir, which are used in the regular services of the church.

Mr. Alderman was born in 1907 at Jacksonville. Although there are no professional musicians in his family he received his early training in piano from his mother. After being graduated with first honors from the high school at Estill, S. C., he attended Weaver College, Weaverville, N. C. While attending college he studied organ with Harry Edward Mueller, then organist at Grove Park Inn and Trinity Episcopal Church, Asheville. During his college course he was appointed organist at the First Methodist Church in Weaverville. After leaving college Mr. Alderman returned to Jacksonville and there continued his musical studies, taking piano under Mrs. Aurelia Baker and organ under LaDow C. Kennedy. In 1931 he further pursued the study of organ with Herman F. Siewert, F. A. G. O., head of the organ department at Rollins College, Winter Park, Fla.

Mr. Alderman is in demand in many places for recitals and has frequently given radio programs from WRUF, the state radio station in Gainesville. He has given a number of dedicatory recitals throughout Florida and Alabama, and was convention organist for the Florida State Christian Endeavor convention held in July at the Hollywood Beach Hotel, Hollywood-by-the-Sea. He has also contributed interesting articles to leading musical publica-

Hugh A. Alderman



tions, and is an active member of the Jacksonville branch of the Florida chapter of the A. G. O.

Besides his duties as organist and director and recitalist, Mr. Alderman holds a position as private secretary with the largest law firm in Jacksonville.

Reuter Installed at Abilene, Kan.

The Reuter Organ Company of Lawrence, Kan., has installed a two-manual organ of thirteen sets of pipes, with chimes, in Trinity Lutheran Church at Abilene, Kan. The instrument is a memorial, a gift to the church from a friend whose identity has been kept secret from the congregation.

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NEW PLAN AT BALBOA PARK

After Announcement That City Must
Abandon Organ Performances for
Lack of Money, Weekly Pro-
grams Are Cut to Three.

News from San Diego, Cal., late in the month conveys the welcome information that the recitals of Dr. Humphrey J. Stewart at the large outdoor Austin organ in Balboa Park will be continued. Earlier it was announced that Dr. Stewart's recitals, a feature of San Diego life for the last seventeen and a half years, since John D. Spreckels presented the famous organ to the city, would have to be abandoned because the city found it necessary to withdraw support from a number of Balboa Park activities in view of the financial situation.

A large audience gathered Aug. 31 to hear what was believed to be Dr. Stewart's farewell recital and a warm tribute was paid to him by city officials and by the audience, to which the organist responded cordially. Later efforts to save the recitals brought at least temporary success, as explained in the following communication to the press from Dr. Stewart:

"I am happy to inform the people of San Diego that arrangements have been made whereby I am to remain, at least temporarily, as city organist at Balboa Park. When the matter of my retirement was under consideration I made a definite offer to continue my duties on a salary which, although involving a serious cut in my remuneration, might enable me to continue my work on the basis of reducing the recitals to three each week. At that time the city officials could not see their way to meet this offer, but on reconsideration it has been decided to accept it as a temporary arrangement up to Feb. 1, 1933. I shall therefore be able to continue my official duties at least for a time. As now arranged there

will be organ recitals at the park Wednesday, Saturday and Sunday afternoons, beginning each day at 2:30 o'clock."

Dr. Stewart has held his post continuously since Jan. 1, 1915. He is 78 years old, but as active as a man twenty years younger.

AVERY'S CHOIR IN BIG WORK

Minneapolis Organization Even Raises
Funds for Church.

The choir of St. Mark's Episcopal Church, Minneapolis, is planning an interesting season under the direction of Stanley R. Avery, choirmaster and organist. This is a mixed choir of sixty voices and includes several members who have been with the organization over twenty years. These include Mr. Avery and Ray R. Moorhouse, baritone soloist. A strong business organization has been active for years in carrying out activities aside from the choir's appearance at the Sunday services. The choir has brought noted organists to St. Mark's in recital, including Dupre, Germani, Karg-Elert, Goldthwaite and Jennings, and will have Charles M. Courboin Oct. 23. It has sung many outside services and radio programs and recently pledged nearly \$3,000 to the building and organ fund, as well as furnishing much of the choir vesting rooms. The officers are George W. Terry, president; Violet Collisson, vice-president; DeLloyd Barber, treasurer; Mildred Ludlum, secretary, and Harold Adams, librarian. Social features include an annual picnic in June, a choir dinner in January and smaller affairs throughout the season.

The program of activities for the coming year follows: Organ recital by Mr. Avery, Sept. 25; Charles M. Courboin, Oct. 23; Mozart's "Requiem" at All Saints' season in memory of the former president, John Short, who died last April; "The Raising of Lazarus," oratorio by Stanley R. Avery; Mendelssohn's "Hymn of Praise" at Thanksgiving; "The Messiah" in December and, after New Year's, several works by Brahms in commemoration of the centenary of his birth.

SECOND three-manual

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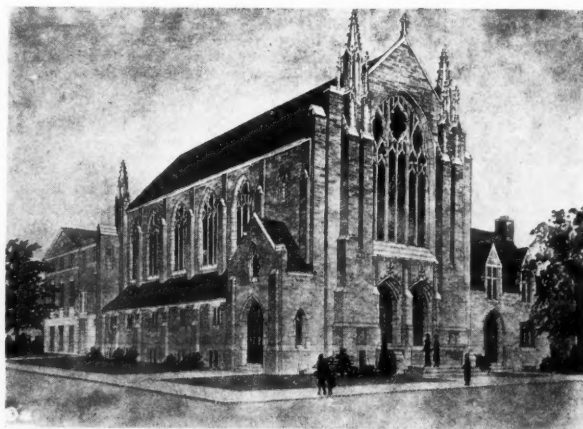
for

The First Methodist Episcopal Church of Vineland, N. J.

Immediately after the destruction, by fire, of their beautiful M. P. MÖLLER organ, built in 1921, the First Methodist Episcopal Church of Vineland, N. J., gave us the order for the new instrument now under construction.

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The M. P. MÖLLER policy is to make each MÖLLER organ better than its predecessor.



Reading, Pa.
Sept. 12, 1932.

Dear Mr. Möller:

I take great pleasure in adding a word of praise for the very excellent work accomplished by your staff of capable and skilled employees, in the assembling of the new three-manual organ in St. Thomas' Reformed Church.

This instrument is one of which any firm can feel justly proud in bringing to a final climax the beautiful blending of all the various tone qualities into a wonderfully powerful and harmonious ensemble.

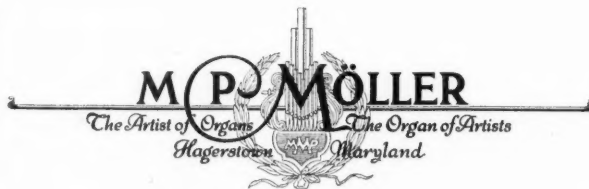
I want to congratulate you on the marked success you have achieved in the building of this organ, and many others, as well as for the painstaking care and patience your staff exercised throughout the time allotted to the erecting of the St. Thomas' organ.

With best wishes for continued success, I am,

Cordially yours,

H. S. SCHWEITZER, F. A. G. O.,
Organist and Choirmaster,
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Let us tell you further why we so frequently receive replacement orders.



A Mystery for Christmas

In the Medieval Manner for Mixed Voices

The music arranged and composed by

HOWARD D. McKINNEY

HAS BEEN PRESENTED BY:

Rutgers University	New Brunswick, N. J.
The Contemporary Club	Newark, N. J.
St. Stephen's Church	Sewickley, Pa.
The Congregational Church	Jackson, Mich.
First Baptist Church	Bangor, Me.
Benedictine Sisters	Watkins, Minn.
Danforth Congregational Church	Syracuse, N. Y.
The Mendip Players	Wells, Somersetshire, England
The Episcopal Church	Aberdeen, Miss.
St. Luke's Episcopal Church	Evanston, Ill.
The Church of Christ	Ansonia, Conn.
Wheaton High School	Wheaton, Ill.
St. Rose's Church	Detroit, Mich.
First Methodist Church	Appleton, Wis.
First Presbyterian Church	Hamilton, Ohio
Trinity Church	Cranford, N. J.
Auburndale Congregational Church	Auburndale, Mass.
Lutheran Church of The Holy Comforter	Baltimore, Md.
St. Lawrence University	Canton, N. Y.
Argyle High School	Argyle, Wis.
Trinity Lutheran Church	Astoria, Long Island
First Congregational Church	Spencer, Iowa
Wesley Methodist Church	Worcester, Mass.
University of Chicago	Chicago, Ill.
First Baptist Church	Auburn, N. Y.
Dutch Reformed Church	Kinderhook, N. Y.
West End Presbyterian Church	New York City

In the three years since its publication A MYSTERY FOR CHRISTMAS has been produced in over seventy separate cities; in many places it has been given two years in succession, and in a few, three years. The above list is by no means complete, but it shows the wide appeal of this unique work and some of the many different organizations that have used it.

If You Have Not Already Given This Mystery, You Will Find
Its Distinctive Qualities Especially Appropriate for This
Coming Christmas—1932

Send for an examination copy immediately—Price One Dollar.

In Preparation:

An Arrangement for Junior Choirs of "A Mystery for Christmas"
Write us if interested.

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By WILLIAM LESTER.

"Musica Divina," chorale improvisations for the organ, composed by Philip G. Kreckel; published by J. Fischer & Bro., New York.

Direct quotation from the printed preface to this excellent and serviceable volume will give perhaps the best and clearest possible estimate and clew as to its contents and design:

"Some of the beautiful Gregorian and chorale melodies furnish the thematic material for this volume of organ pieces. On account of their refinement, dignity and melodic charm, these melodies are loved universally and are especially adapted for the composition of truly devotional music. The pieces are not intended to serve as mere preludes or postludes to certain hymns, or to be used during ecclesiastical seasons, but may be used as voluntaries on general occasions. No effort has been made for a technical display, but rather to present a number of devotional pieces for the church organist, student and recitalist. A knowledge of the themes will greatly enhance the intellectual enjoyment when playing these pieces, and for this reason the Gregorian themes, in part only, are indicated in the respective numbers. The registration is merely suggestive and should be changed to suit the resources of the organ."

The objects of the composer have been well attained, for he has given us music of a high degree of beauty and devotional worth, set down with technical efficiency and with a rare degree of simplicity and charm. While the choice of thematic subjects will make the volume of prime appeal and worth to the Catholic organist, it still is not circumscribed by that ritual. Well-written music, of sincere devotional mold, as this is, should be welcomed by all church organists and fitted into service use. This set of twenty-five pieces of varied moods and meters will prove of unusual value as teaching material also.

"Rhapsody Gothique," for organ, by Roland Diggle; published in the St. Cecilia Series by the H. W. Gray Company.

An heroic, brilliant piece of writing that should find widespread use as a recital or service number. The main theme is announced broadly on the pedals full organ. The principal movement succeeds this, an animated grand chorus in triple meter. After an impressive peroration, the second theme appears set for soft flutes and strings on the swell—a quieter, more pastoral motive, in fine contrast to the epic breadth of what preceded it. A competent working over of the initial material follows, concluding in a brilliant coda. One of the best of many fine works by this prolific composer.

Symphony in G major for organ, by Leo Sowerby; published by the Oxford University Press, London.

Symphony for organ, by Guy Weitz; published by J. and W. Chester, London.

Two extended works for organ, each in three movements, each couched in modern, even ultra-modern, idiom and both difficult (both to play and to listen to), reach this reviewing desk at the same time. To deal adequately with such large-scale works as these more space than can be well spared is required. For that matter, I feel that the reviewer's duty is done when attention is called to such issues and some idea is put down of the type of music written and its possible uses. Beyond that, we must admit that the personal reaction of the critic amounts to little. It is of no importance in the final and definite appraisals of the intrinsic values of the music.

Neither of the works has much instant appeal, neither is strong in transcendental beauty. Cleverness is clearly the guiding motive of both men—cleverness and surprise. Mr. Sowerby's work is built on extended lines,

with more attention paid to what is done than to what it is done with. The first two movements are inferior both in conception and achievement to the finale, a passacaglia of vast extent and climactic energy. Personally I feel that in all three movements there is present too much note spinning and harping upon somewhat crude dissonances. This may be due in part to the unhuman contour of the themes and the almost apparent avoidance of musical beauty as it is ordinarily conceived. Evidently it was the composer's idea to set down music devoid of sensuous appeal. If so, he has succeeded.

I would like to have the opportunity of indulging in several hearings of the work at the hands of different players—where my attention could be concentrated on the sounds produced. Frankly, I must admit that in the several times I have played through the work I was kept too busy overriding its technical difficulties to be able to indulge in much leisurely listening, for it is fiendishly hard to play—more so than is apparent at first sight.

The Weitz work personally I find more appealing. Not that it is not also a difficult nut to crack, but there is more concrete thematic meat to grip hold of, the form is terser and more symmetrical, and the dissonances are handled more expertly for dramatic effect. Also, it is virtuosic music to a greater extent, in that it "sounds" and has a theatrical glitter which sets off its motion to greater advantage.

Mr. Sowerby's three movements are untitled—a broad allegro moderato type first, a diabolic scherzo marked "fast and sinister," and the concluding variations over a ground-bass.

The Weitz Symphony lists "Regina Pacis"—a lento introduction leading into a Vienne-like allegro movement; "Mater Dolorosa" (the colorful slow movement) and a brilliant concluding toccata, "Stella Maris."

Whether or not the players of these two works agree with what I have written of them matters little. In any case such large-form productions demand and deserve hearings—and repeated hearings. It is upon the reactions from performances that they must depend for success or failure. Certainly the standing of these two composers, their achievements and the mere mass of these two new symphonies call for patient and careful consideration of the new products before final judgment is passed. I await the opportunity for these hearings. Meanwhile it is recommended that all organists interested in the evolution of music procure these works and, from first-hand knowledge, form their own opinions.

Joseph Schwickerath Dies.

Joseph A. Schwickerath, a veteran choir director of Chicago, died Sept. 20 at his home in this city after a long illness. He was born in Germany and was 62 years old. For a number of years Mr. Schwickerath was director at Temple Shalom and his last position was at the Lake View Presbyterian Church. He was identified with the Chicago Philharmonic Orchestra for many years and directed the concert work of that organization on WGN a few seasons ago. He formerly was president and director of the Chicago Opera Club.

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The Diapason

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A Monthly News-Magazine Devoted to the Organ and to Organists.

Official Journal of the National Association of Organists.

S. E. GRUENSTEIN, Publisher.

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Advertising rates on application.

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Entered as second-class matter March 1, 1911, at the postoffice at Chicago, Ill., under the act of March 3, 1879.

CHICAGO, OCTOBER 1, 1932.

SENATOR HITS NAIL ON HEAD

How he believes the modern organ should evolve from the classic period was outlined in a paper presented by Senator Emerson L. Richards at the Rochester N. A. O. convention, and he made a strong argument in favor of building on the foundation laid in the past. The classic organ, he declared, always will have its place in the sun. The complete diapason chorus as the great division, a reed chorus and properly designed mixtures for the swell, a choir which contrasts with the great, with a diapason structure, and banishment of the flute celeste, English horns and other things dear to the heart of the modern organist, and a pedal that is a separate musical division of the organ, with a harmonic structure of its own—that is in brief the conception of Senator Richards of the modern organ as properly based on its artistic ancestors.

The New Jersey statesman is *sui generis* in the organ world. Busy with such trifles as politics, banking, and the law, in all of which he takes an active part, he finds time for his hobby of organ design, and he knows how to make use of his ability as a pleader to set forth the cause he espouses. He makes it plain in his paper that some of the things he says will be considered radical, and rather gloats over the prospect of a real good friendly debate. When he points out the opportunity of the present to make use of modern mechanical resources to enlarge upon what the forefathers did when they created the organs of past centuries he certainly leads everyone concerned with organ construction to thinking.

But in his conclusion Mr. Richards hits a telling blow at the present incongruous situation in which organs are expected to be built at a loss, taking advantage of mad competition. On this point he says:

There exist today the technical methods requisite to make the organ a source of musical expression impossible by any other means. It only needs to be assembled and organized. We have been too ready to blame the organ builder for our own mistakes. We, as organists and musicians, have failed as leaders. We have demanded high standards in organ playing without, at the same time, demanding high standards in organ building. We have been content to expose the artistic creator of a beautiful musical instrument to all of the chicanery, ignorance and poverty of outrageous competition.

We are content to regard organ building as a trade, not a profession. We seek to drive the organ builder forward under the lash of dollar competition. And yet we have formulated no distinctive ideas of our own as to whether we would have him go. We want progress, but we do not demand improvement, largely because we ourselves have set no standards. We are not in agreement as to the immediate future of the organ.

The senator's words are timely, eloquent and not a whit too strong. There may be differences of opinion, and always will be, as to tonal design of the

modern organ, but there can be none as to the two paragraphs just quoted. We hail our combination statesman-banker-lawyer-organ designer friend from Atlantic City as a real orator who will make us wake up—something we sorely need to do before the hour is too late.

BOYD SOUNDS HOPEFUL NOTE

A major chord sounds most pleasing in the midst of all the sad music we have heard in the last year or two. Such a chord is struck in a thought-provoking paper, filled with common sense, which was presented at the N. A. O. convention in Rochester by Dr. Charles N. Boyd, the Pittsburgh organist and musical educator. No one should fail to read this paper, which appears in another page of this issue.

Dr. Boyd advises us, in brief, to keep our ears to the ground while passing through this extraordinary period. The alert musician, he asserts, will be prepared for the advance of music, in whatever proper direction it may go when conditions change. He says that just as the airplane, the automobile and the radio came upon us with sudden revolutionary effect, so we may expect other phenomena to appear, even in the world of music.

So much for those who weep along the wall and say that all is lost. He then points out how the standing of music has been entirely changed in education, so that colleges and universities now make it an accredited subject. With this change should come a similar change in the attitude toward music in adult life, so that the foundation laid in school days will not be wasted. He mentions the improvement in musical education, where the mere "taking of lessons" is replaced by well-ordered and comprehensive courses of study. He also sees a great future in church music. And as for the radio, he does not consider it a peril to the man or woman who makes music his profession, and tells why.

Dr. Boyd is so sane and practical a musician and has had such a long and varied experience that no one will doubt that he knows whereof he speaks. His vision of a change for the better is heartening as a means of dispelling the dreary gloom.

HERBERT L. YERRINGTON

If ever the epitaph "Well done, good and faithful servant" has been appropriate on the grave of any organist it will be on that of Herbert L. Yerrington, A. A. G. O., of Norwich, Conn., who, as recorded in our last issue, died at the end of July, after having served one church over half a century with merit and distinction. Readers of The Diapason have been made familiar in the past with the work of Mr. Yerrington, who chose the byways rather than the highways in which to serve. The fruits of his labor, though not as prominent as those of some of the men who preside over the largest organs in the largest churches of the nation, have been of just as great benefit, it is safe to say. On last New Year's Day Mr. Yerrington, at the age of 78 years, played his fifty-first annual recital at the First Congregational Church of Norwichtown.

Throughout the years he strove to live as an example to his community. As a result the entire community loved and misses him.

In the eulogy pronounced at his funeral it was brought out that he was known for his unfailing dependability. He never missed a service, nor did he ever permit anything to interfere with his duty. Though not prodded by that competition which keeps the organist in the large city on his toes, he "always kept abreast of the progress of thought in church music, and it was his custom daily to practice an hour on the organ. Continued service did not breed carelessness in this regard. The experiences of sixty years as an organist could not be a substitute for the daily hour drill to which he subjected himself in order to keep fit in his art."

A happy thought as we survey the life of this man is that there have been many more like him, serving in various places, and that by them the "lower lights" are kept burning, sometimes in localities where organs are old-fashioned and inadequate, and where the rewards are scant, but where a fine

spirit and a love for the instrument and the music of worship are the impelling motives to faithful and effective work.

Musical Opinion, our distinguished and always interesting London contemporary, announces in its September issue that the series of articles based on Karg-Elert's report of his American tour has been dropped, further installments being consigned to the waste-basket. This is a rather late but none the less appropriate act of repentance. The editorial waste-basket should not have been spared so long. *Musical Opinion's* action follows the indignation of Americans over Karg-Elert's most surprising conduct, as reflected in the recent editorials in The Diapason, in a communication of plainspoken character by Senator Emerson L. Richards which is published in the September issue of *Musical Opinion* and in the letter, reproduced in The Diapason last month, from Percy A. Scholes. Charity may cover the multitude of artistic sins committed by Karg-Elert when he attempted to play his recitals in America; his boorishness while here and his compounding of this offense with the *Musical Opinion* outbreak is difficult to forgive; it may react on him in a diminution of the popularity of his compositions in the country in which he enjoyed his greatest vogue.

Letter from Marcel Dupré.

Meudon, Seine-et-Oise, France, Sept. 12, 1932.—Dear Mr. Gruenstein: In reply to the question contained in the article of Sept. 1 in The Diapason: "Would it not be a gracious acknowledgment of the favor accorded Mr. Dupré in the United States if he had selected one of the concert pieces for organ and orchestra of American composers for his appearances in Queen's Hall?" I have just to say that I have been engaged in London to play that very concerto of Handel's which I performed with the orchestra. It will appear impossible to anyone that I should have refused to play that magnificent work in Handel's adopted country. I will add, as a gracious acknowledgment of the favor accorded me in England, where I have been playing every year for twelve years throughout the country since my first appearance there in 1920, that I feel it my duty to comply with such requests.

Referring to the last uncourteous paragraph in the said article, about the "American dollars" I have received, I have the pride to believe that I have given something to America in exchange for them, to wit, my art, hard work, and all that an artist can give of his heart. As for my feelings towards your country, and my recognition of what it has given me, the thousands of devoted friends I have over there know all about them.

Sincerely yours,
MARCEL DUPRÉ.

Stand to Pray; Sit to Sing.

New York, Aug. 21, 1932.—Editor of The Diapason: In writing of the Berne Cathedral service he attended, Mr. Seth Bingham observed in the last issue of The Diapason: "They stand up to pray and sit down to sing. Some of our home congregations might do well to adopt this procedure." It will interest Mr. Bingham, and perhaps others, too, to know that this procedure is followed in thousands of churches of our country. I do not know to what extent this is done in other denominations; however, I do know that very many Lutheran congregations stand up to pray and sit down to sing, except where there are processional and recessional hymns, during which our congregations stand, of course.

May I also correct Leslie P. Spelman, who says Gregorian music has no place in the Protestant church service except in the high Episcopal service? Chorales of Gregorian origin, as well as Gregorian chants, have been more or less in use in the Lutheran service up to the present time. Ever so many Lutheran choirs chant the introit for the Sunday, using Reed & Archer's "The Choral Service Book," containing the authentic plainsong intonations and responses. I know of a Lutheran church choir in Hoboken that uses the "Missa de Angelis" from time to time, and one in Manhattan that sings the "Missa Marialis" and other Gregorian

That Distant Past as It Is Recorded in The Diapason Files

TWENTY YEARS AGO, ACCORDING to the issue of The Diapason of Oct. 1, 1912—

A four-manual organ built by George Kilgen & Son was opened in the new St. Mary's Cathedral at Wichita, Kan.

William Pilcher, at one time associated with his brother Henry Pilcher in building organs, died Sept. 8 at New Orleans at the age of 82 years. He came to America from England in 1832.

Ernest M. Skinner was commissioned to build a large four-manual organ for Williams College, and The Diapason published the specification.

Clarence Dickinson was appointed professor of sacred music at Union Theological Seminary, succeeding the late Dr. Gerrit Smith.

The Diapason called attention in an editorial to "a decided and almost alarming shortage" of good men at the organ factories.

Clarence Eddy, who had not been a resident of Chicago since his departure for Paris a number of years previously, returned to the city to live.

TEN YEARS AGO, ACCORDING to the issue of The Diapason of Oct. 1, 1922—

Edwin Arthur Kraft played the opening recital on the large Skinner organ in the Cleveland Auditorium Sept. 10 in the presence of an audience of 20,000 people. Despite the oppressive heat the crowd filled every available space in the large building.

Hillgreen, Lane & Co. received the contract for a large four-manual, with two consoles, to be built for the Second Presbyterian Church of St. Louis.

Healey Willan was elected president of the Canadian College of Organists at the annual convention in Montreal Sept. 5 and 6.

music, especially on high church festivals.

Yours very truly,
H. BRUENING.

CLOSES 62 YEARS' SERVICE

English Organist Retires at Age of 89 After Remarkable Record.

The remarkable record of George Richmond Welsh, who has retired after sixty-two years' service as organist of St. Peter's Church, Barton-on-Humber, Lincolnshire, England, is brought to the attention of The Diapason by Benjamin Laughton of Detroit. Mr. Welsh retired on Aug. 1. At the conclusion of the service in his church July 31 addresses expressing the church's appreciation and good wishes on his retirement were made to Mr. Welsh in the choir vestry by the vicar of Barton, the Rev. W. E. Varah; Dr. F. F. H. Birtwhistle and T. Danson, wardens of St. Peter's Church. Mr. Welsh is a native of Lincoln and is in his eighty-ninth year. When only 16 years of age he was organist at the Church of St. Nicholas, Newport, Lincoln, for two years. Then he went to Ireland to take the post of organist at Cookstown. He remained there four years before going to Barton in May, 1870, to be organist and choirmaster of St. Peter's.

Activities of Mobile Association.

The Mobile, Ala., Association of Organists is a new organization in the South which has made an auspicious start and has outlined an excellent program of activities for its season. Oct. 3 Bach will be the subject at the first meeting and a paper will be read by Miss Amelia O'Rourke, while organ works of Bach will be played by Miss Margaret Milling, Mrs. Clara Jacobik and Mrs. L. L. Havens. Nov. 7 cooperation between clergy and organists will be considered and the Rev. R. A. Kirchhoffer will speak and Mrs. L. L. Havens will play. Dec. 5 the favorite anthems of members will be named and several organists will speak on anthems. "Ethics" is the subject for Jan. 2, 1933. "The Organ" is the theme for Feb. 6. French composers will be discussed March 6 and American composers of organ music on April 4.

The Free Lance

By HAMILTON C. MACDOUGALL,
Mus. D. (Brown University), A. G. O.,
A. R. C. O., Professor Emeritus,
Wellesley College

There is a strong editorial in the August *Musican* to the effect that "the drift away from self-created music has been sweeping and during its course a new generation has come upon the scene, unaffected by tradition or custom. The public has accustomed itself to get along without pianos. The radio has on the whole turned the public's taste towards poor music. The depression seems to be somewhat lessened, but the slump has been great. Is home music to be recreated?"

Can we expect any help from the various state music teachers' associations, the M. T. N. A., the various supervisors' associations, the American Guild of Organists, the National Association of Organists? I doubt it. Will some courageous soul, with a burning zeal for music, realizing the emergency that confronts the professional musician in his teaching capacity, go as a crusader about the United States trying to stir the societies of musicians into action for the good of their art? Perhaps, but I doubt it. Are the societies of musicians mentioned above of any use to music beyond furnishing an agreeable social atmosphere in which to debate modern music and absorb vanilla ice cream with fudge sauce?

The American Society of Composers, Authors and Publishers won its fight with the National Society of Broadcasters. There is a society that seems to be something more than a social body!

A search in Bartlett's book failed to inform me who said: "Republics are ungrateful." Although there is little difficulty in illustrating the assertion from history, it is rather shallow; one could as truthfully say "institutions are ungrateful, political parties are ungrateful, churches are ungrateful." There are many instances of men giving their lives to a state or an institution and being promptly forgotten as soon as they had retired from their posts, or had joined the Great Majority.

BUT—do not allow yourself to become cynical in such matters. If you have done your work really well, if you have taken the large view of your responsibilities, be sure that you will somewhere, somehow be enshrined in grateful memories.

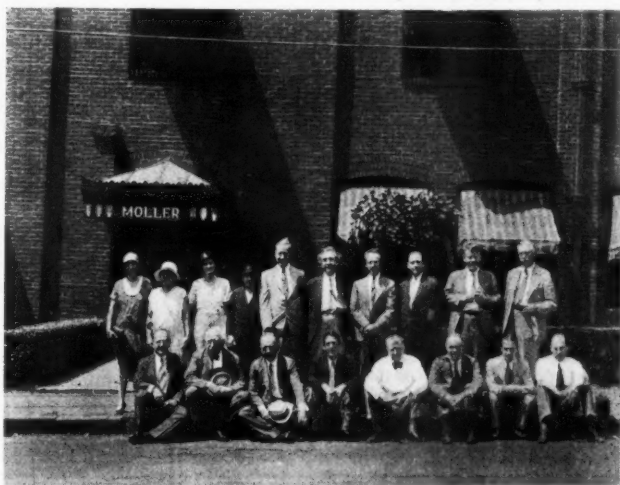
Take the case of Albert A. Stanley, recently deceased, as an example of what I mean. Stanley was director of the School of Music, University of Michigan, from 1888 until 1921, when he became director emeritus; he had served the university for thirty-three years. Please note that although Stanley was not after 1921 directly connected with the university in an active capacity, his portrait was always inserted in the first page of the prospectus of the great choral festival, and I note that on the very first page of the announcement of the School of Music for 1932-33 his photograph is again placed with the line "The late Albert A. Stanley, musical director emeritus."

The School of Music of the University of Michigan honored itself even more than it honored Stanley.

The controversy over unaccompanied choral singing, fashionably called a *capella*, reminds us a good deal of a debate as to whether a string quartet or a concert orchestra gives the better music; or whether the symphony exceeds the choir in musical value. Why not have both, and let those who favor one sort of sound to the comparative exclusion of the other, enjoy their preferences?

De Pachmann is getting to be merely a word, not a name; yet it is not long since he played in our great cities. A wonderful pianist! I heard him play the Chopin etude on the black keys so brilliantly that he was encored; he repeated the etude with the nuancing entirely changed, aesthetically bad, but, as a *tour de force*, very, very difficult. The first time I heard de Pachmann was in the Crystal Palace, London; he

Organists on Visit to the Möller Factory



IN CONJUNCTION with the annual outing of the Pennsylvania council of the N. A. O. at Mercersburg Aug. 16 a group of organists of Philadelphia and vicinity also visited Hanover, Pa., and Hagerstown, Md. Leaving Philadelphia early on the morning of Aug. 16 in automobiles furnished by the Möller Company, the party made its first stop at Hanover, where, through the courtesy of Herbert Brown of the Austin Organ Company, its members heard the large Austin organ in St. Matthew's Lutheran Church. From Hanover they continued on to Mercersburg to join the organists gathered there for their annual outing. From Mercersburg the Philadelphia party went to Hagerstown, where it was entertained overnight by the Möller Company. After a banquet at the Dag-

mar Hotel, F. S. Smith of Pinehurst, N. C., and Dr. Rollo Maitland of Philadelphia gave a recital on the four-manual Möller organ in St. John's Lutheran Church. Wednesday morning a visit was made to the Möller factory, the tour through the plant being conducted by E. O. Shulenberger and H. M. Ridgely.

Left to right in the picture, standing are Mrs. Rollo Maitland, Miss Marguerite Maitland, Mrs. Mary L. Lynch, Mrs. S. M. Mannen, Ernest Allen, Rollo Maitland, N. E. Watson, William F. Miller, William T. Timmings and Henry S. Fry. Left to right, seated, are Frederick S. Smith, George Benkert, E. O. Shulenberger, W. Arnold Lynch, James C. Warhurst, Harry C. Banks, Jr., H. M. Ridgely and Atlee Young.

chose the Third Concerto of Beethoven, forgetting his notes soon after the first movement began; the orchestra stopped, and the performance began again. When he played at Wellesley he kept the students in roars of laughter or of applause, both spontaneous and genuine. For an encore he played the Beethoven "Caprice on a Lost Penny," prefacing the playing with "There's only one man beside me who can play this piece, and he's dead."

De Pachmann was by no means the inspired idiot he has been thought. Riding down in the cab to the Wellesley station after the concert he said: "People think it idiotic of me to sit at the piano, staring about the room and up to the ceiling before I play; but I am trying to feel the hall, to know just what its musical measure is, just what its acoustics are."

De Pachmann a soft-headed, temperamental player of Chopin! Hear the ordinary good pianist slobber over the first bars of the Ballade in A flat and then note the steady tempo of Pachmann. He could play the theme of the Mozart Variations in A major in strict time and yet give it an effect and suggestion of infinity and ineffability. Great chap, this Pachmann.

You can't disapprove the following anecdote: It relates to a bishop! He was much gratified at hearing "Rock of Ages" being sung in one of the rooms of the house he was visiting—gratified and pleased until the youngest daughter explained: "That's the cook. She always sings 'Rock of Ages' to boil the eggs. Three verses for soft boiled and five for hard."

Albion Metcalf, Jr., New Arrival.

Mr. and Mrs. Albion E. Metcalf of Boston are the parents of a son, Albion, Jr., born Aug. 31 in Reading, Mass.—the day of the total eclipse of the sun in New England. Mr. Metcalf is well-known as a teacher of piano in Boston and is organist and choirmaster of the First Baptist Church in Malden, where he presides over a fine Skinner organ. He has one of the finest church choirs in the suburbs of Boston. Mr. and Mrs. Metcalf are building a new home in Reading.

James Baley Visits Old Home.

James Baley, who was organist at Grace Church, Kenosha, Wis., for more than twenty years, and who resigned to go to St. Petersburg, Fla., a number of years ago, recently visited Chicago and his old Wisconsin home and played at Grace Church in the Wisconsin city on Sunday, Sept. 11.

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Ideal Tonal Design of Modern Organ as Based on the Classic

By EMERSON L. RICHARDS

[Paper presented at the convention of the National Association of Organists in Rochester, N. Y., by Atlantic City senator and organ designer.]

When the organ emerged from the obscurity of the Middle Ages it, in common with other forms of art, speedily assumed a definite structure. While the Renaissance was far more than a mere revival of classic art, it nevertheless had its inspiration in the form of the classics. Correct design was the very foundation of the new art. Beauty through balanced expression was the objective. Form was the vehicle of expression.

Since architecture was the first of the arts to revive, it was both logical and natural that the kindred arts should express their feelings of beauty and form in the architectural idiom. Music is nevertheless dependent upon the allied arts, notwithstanding the *intelligentsia* with their talk of pure music. Painting, poetry and architecture, either separately or in combination, are the structures upon which it rests heavily for support.

Music therefore became architectural in form. Its structure was polyphonic. Balance, beauty of line, melodic ornamentation over a foundation of harmony, paralleled the development of architecture. The organ, as the interpreter of much of this music, naturally followed its tonal structure. From almost the very beginning the organ, as we know it today, developed a classic structure, as architectural as the great religious edifices which housed it and whose music it supported.

To understand the tonal structure of the modern organ we must first understand the classic organ. You cannot appreciate Wagner if you do not know Bach. The art of music progresses. Its devotees are constantly exploring new fields of expression. But it cannot, on that account, abandon the territory already conquered any more than we would care to abandon this beautiful city to build a new one in the vicinity of the South Pole simply because we have acquired the means to get there.

If, then, the permanent music of the fifteenth, sixteenth, seventeenth and eighteenth centuries is to continue with us, it is obvious that the means of expression must also survive. The classic organ will always have its place in the sun.

I recently discussed a phase of this subject with Dr. Karl Straube, one of Germany's greatest musicians and the present cantor at St. Thomas'. He ventured the remark that the complete understanding of all organ music was dependent upon a critical appreciation of the organ for which it was written. Thus the music of Scheidt, Pachelbel and Buxtehude should be played on a Praetorius or Schnitker organ; Bach on a Silbermann and Rheinberger on a modern organ.

The classic organs are ensemble instruments. They depend for effect upon massed flue tone of extended harmonic structure. These choruses may be of considerable variety—brilliant diapasons, softer gemshorns, mellow flutes or clanging reeds. But always these choruses have form and definite structure. The sub-unison, the unison, the octave, the super-octave and the harmonic reinforcement of the intervening partials are ever present.

The modern organ cannot dispense with this same chorus structure. Without it there is no hope of presenting the imperishable art works created before the beginning of the nineteenth century. Debate upon this subject is not even admissible. The organ world of Germany, England and France does not question it. Nor is it doubted by understanding musicians in America.

For this reason the great organ must assume the form of the classic organ. It is the foundation of the tonal edifice which becomes the organ of today. It has assumed among all truly artistic builders the form of the complete di-

apason chorus. For this purpose its minimum requirements are a double open diapason, two 8-ft. diapasons of blending but somewhat different colors, a fifth, two octaves, a twelfth, fifteenth and two mixtures, one a four-note as to the fifth sounding series so arranged as to supplement the sub-unison harmonies in the treble, and a sesquialtera in which the tierces may be present. Such a structure is the complete great. Any other tone qualities that may be added are extraneous and have no place in the tonal ensemble. It may be desirable for practical reasons to include some softer material such as a dulciana, gemshorn, gedeckt, or a harmonic flute, if sufficiently unobtrusive, but in no case can the diapasons tolerate large-scale wooden flutes or other interlopers of a kindred voice. It is needless to reiterate that only diapasons possessing certain qualities of harmonic development will coalesce in a chorus, and that in consequence the smooth phonon type, sometimes beautiful in themselves, cannot be admitted here.

It has been customary to add upon the great a reed chorus. If the organ is sufficiently elaborate, this is permissible, but not necessary. If the diapason chorus has been properly designed it will need no reed assistance and the reed choruses will find a proper home in other divisions.

The classic organ knew nothing of the swell expression. The swell organ of today is of comparatively modern origin. It dates no earlier than the middle of the nineteenth century, when Henry Willis assigned his magnificent reed chorus to this division. Its older counterpart in the classic organ had, however, much the same tonal idea behind its structure. It was the repository of the brilliant mixture and mutation work of the organ. Because of the abundance of mixtures as compared with the limited amount of unison material, this division had much of the fire of the modern reeds. But it was not until Willis brought forward his brilliant trumpets that we were able to substitute a reed chorus for the older form, although the better part of both designs will be present in a proper swell division. A reed chorus and two properly designed mixtures form the complete ensemble of the swell. Flutes and strings and orchestral reeds are redundancies which find lodgment in this division by sufferance only.

The choir organ next engages our attention. This department has fallen upon evil days. It has gone on a prolonged debauch in the land of the flute celestes, English horns, clarinets, harps and chimes and all the other narcotics among the organ stops. But now the missionaries are making strenuous efforts to drag it out of the slums and once more dress it in the garb of respectability.

Before the choir organ lost its tonal and moral entity, it used to be a softer version of the great organ, sometimes described as "a little great." It was a contrasting division with the great, intending to give a kind of echo great effect. It had also originally another duty. It was the direct survivor of the positive organ, a portable organ carried in religious processions and either accompanying the singers or playing the interludes. It therefore became the accompanimental organ. Its chief function today is to be an accompanimental division, and it should be designed accordingly.

Experience has proved that some form of diapason tone is best suited to choral accompaniment. Consequently we find it advisable to build our modern choir ensemble along the lines of a diapason structure. Silvery dulcianas, quiet but free-toned diapasons, gemshorns or spitzflöten all answer these requirements, and are properly to be found in this division.

Whatever the type selected, there should be a chorus, with a liberal harmonic superstructure. This may include a mixture or a series of separate harmonies, such as the nazard, the tierce and the septieme, as well as the super-unisons. Such a design will give almost unlimited opportunity for color combinations. If resources allow, this division may also contain a subsidiary reed chorus, of subdued but brilliant intonation. A contra fagotto, a French trumpet and even a clarion and a

sesquialtera will give the effect of a little swell as well as our echo great, and add much of interest to this division.

What I have said concerning the choir organ may sound radical. The present aggregation of voices which by custom are put in this division have little to justify their presence. Exactly why should clarinets be on the choir and the oboes on the swell? Simply because organ builders put them there. The same may be said of concert flutes and other like accessories. They form no vital part of the tonal structure.

Recent attempts have been made to give the choir organ a distinct personality. The writer, several years ago, in a paper read before the Pennsylvania chapter of the N. A. O. talked about the choir's claim to a tonal entity of its own, and in recent designs has tried to mold the choir organ in that form. Interesting examples of correct choir organ design will be found in the Skinner organ in Trinity Chapel, Hartford, the Steinmeyer chancel division at Passau and the Willis choir at St. Jude's, Thornton Heath.

The present Henry Willis has created a distinctive tonal design, based upon the employment of individual mutation stops, including the nazard, tierce and septieme. The Steinmeyer ensemble is very reminiscent of the classic organ, with its silvery mixtures and dazzlingly brilliant ensembles. The Skinner version, voiced by Donald Harrison, is more restrained than the other two examples, but its chorus of spitzflöten, voiced on the diapason side, its free trumpet and its charming mixture blend in a very beautiful ensemble. Here are the designs of the three organs. They are illustrative of what I consider to be typical of good form in the choir division.

It will be noted that all three of these choir organ designs have just about the same number of voices, and notwithstanding their variations in detail, have a complete chorus, subordinate and different in color from the great organ, with which they contrast:

ST. JUDE'S, THORNTON HEATH.
Rohr Gedeckt, 16 ft.
Open Diapason, 8 ft.
Violoncello, 8 ft.
Hohl Flöte, 8 ft.
Dulciana, 8 ft.
Vox Angelica (Dulciana), 8 ft.
Flute Harmonic, 4 ft.
Gemshorn, 4 ft.
Nazard, 2 1/2 ft.
Piccolo, 2 ft.
Tierce, 1 3/5 ft.
Cornopean, 8 ft.

TRINITY COLLEGE.
Contra Spitzflöte, 16 ft.
Spitzflöte, 8 ft.
Concert Flute, 8 ft.
Dulciana, 8 ft.
Unda Maris (61), 8 ft.
Gemshorn, 4 ft.
Nazard (61), 2 1/2 ft.
Piccolo (61), 2 ft.
Sesquialtera, 4 rks.
Clarinet, 8 ft.
Trumpet, 8 ft.
Tremolo.

PASSAU.
Quintadena, 16 ft.
Principal, 8 ft.
Violflöte, 8 ft.
Rohrflöte, 8 ft.
Oktav, 4 ft.
Spitzflöte, 4 ft.
Rauschquinte, 2 rks., 2 1/2 ft.
Mixture, 5-7 rks., 2 ft.
Cymbel, 3 rks., 1 1/2 ft.
Trompett, 16 ft.

These three specifications are taken as typical. They are not exclusive, and not intended to reflect upon any other builder or architect. It will be noted that in detail they differ widely. In results they are alike. They are ensemble divisions, with accompanimental possibilities, distinct and entirely different from either the great or the swell, giving contrasting possibilities and a very definite characteristic tonal structure of their own.

In the Skinner design the chorus consists of the contra spitzflöte, the unison spitzflöte, the gemshorn, 4 ft., the nazard, piccolo, sesquialtera and the trumpet. The chorus effect is remarkably good and, being under expression, makes possible many contrasting effects with the great and the swell. In addition we have the utility of the dulciana, the concert flute and the unda maris for special effects.

In the case of the Willis design at St. Jude's we have a chorus consisting of the rohrgedeckt, diapason, the

gemshorn, nazard, piccolo, tierce and cornopean. This choir organ is an expansion of Willis' model organ at St. Thomas-a-Becket's, Wandsworth, London, where, in a choir organ of only eight stops, there are, besides the three unisons, a flute, 4 ft., nazard, piccolo, tierce and tromba.

In the chancel organ at Passau Steinmeyer has re-created a classic ensemble. The chorus here consists of the double, the principal, the octave and no less than three mixtures, with a total of twelve ranks.

The modern solo organ has no counterpart in the classic organ. Without tradition, it has become a mere repository for all the voices of special intonation which seem too incongruous to find lodging upon the other manuals. The American solo has one major point of difference with its European brothers. It invariably consists of stops that are not only special in character, but assertive in quality, while in European organs, and particularly English organs, soft stops are as likely to be present as loud ones. They have one point in common, and the only one that serves to distinguish the solo organ, and that is the presence of a high-pressure tuba, either enclosed or unenclosed. In American organs we may also expect at least one pair of assertive strings; special orchestral colors, like the English horn or the krumphorn, or perhaps the French horn, and invariably a large flute of minimum harmonic development. In the English organ the procedure will possibly differ in that the strings will be softer, the flutes much less assertive and the reeds not quite so imitative orchestrally. The German organs do not recognize a distinctive solo division, while the French bombarde division is of an entirely different character than our solo.

Should the solo division be given the same architectural treatment reserved for the great and the swell? It is my belief that it should, and it should have a distinct ensemble of its own. In this respect my opinion is that a design similar to the French bombarde division should be accepted as the ideal foundation of the fourth manual. The backbone of such a design would be the 16-ft., 8-ft. and 4-ft. tubas, and a very brassy trumpet as the second unison. This design should be supplemented with a mixture of the grand chorus variety, the whole to have a dynamic intensity equal to that of the great. Such a division is certainly required for the suitable interpretation of modern organ music.

I have said nothing about the orchestral colors, such as the imitative flutes, the strings and woodwinds, which now enrich our modern organs. The disposition of the flutes, provided they are kept away from the diapasons, is a matter of taste and convenience. Some of the woodwinds should certainly be located on the fourth manual, but their utility might be greatly increased if they were also available on at least one other manual.

What to do with the strings is something of a problem. If the organ is of sufficient size we may distribute the less assertive examples on the swell and choir divisions, reserving the more orchestral colors for the solo, or, what is more to be desired, a separate floating string division. In the smaller organ the problem becomes more acute. It is difficult to decide whether to assemble the strings in one floating division or distribute them over the manuals. My own preference, if conditions admit, is to assemble them into one string division, where they may be massed for the rendition of orchestral music, while separate ranks may be used for special effects upon any manual that is convenient. Strings are of little or no utility in the ensemble. While beautiful in themselves, they should not usurp the place of more vitally needed tonal colors.

We now come to the pedal organ. Very early in its existence the classic organ met the demands of contrapuntal music with a completely developed pedal organ. In the German and French organs at least a fourth of the voices, and sometimes as many as a third, are to be found upon the pedal. The pedal is not just a drone bass to the manuals. It is a separate musical

division, independent of the manuals. The realization of this truth has been somewhat belated in America. The reason is historical.

Our ideas of organ building came principally from England, where the pedal organ did not come into being, even in a rudimentary form, until the middle of the eighteenth century, and had gained no real foothold until the beginning of the nineteenth century. There was no Bach tradition in England. The Italian school of homophony had preempted the musical stage, and the compelling necessity of a complete pedal division was not yet realized.

As in the case of the manuals, the pedal division must have a harmonic structure of its own. But it must have more than this, since it must at all times provide a suitable harmonic complement for all of the manuals. This presents a series of perplexing difficulties for the organ designer.

Pedal pipes are costly and occupy much space. Yet there must be present both loud and soft voices of 16-ft. register and their harmonic complements in both the sub and super-unions. These requisites must be present in the reeds as well as in the flues. The mere statement envisages a formidable organ in itself. Fortunately the modern electric action has come to our rescue to a very considerable extent. Much of the harmonic development may be accomplished by pedal augmentation and the softer pedal voices may be obtained by transmission from the manuals. Both of these devices, however, have their limitations and must be used with artistic discretion.

Above all, the pedal organ cannot be allowed to become a kind of indefinite boom, with little more character than a bass drum. It must have the same clarity, agility and flexibility as the manuals. In a pedal organ of any pretension there would naturally be the open and stopped wood, and for the sake of clarity a metal diapason as well. A loud and a soft octave may be obtained by extension, but an independent 8-ft. stop of rather keen harmonic development should appear in the scheme. To this must be added at least one pedal mixture. In an organ of any pretension at all there must be at least two pedal doubles, either an open or closed wood 32-ft. and a reed of the contra bombarde family. If, to a loud and soft reed, we add the softer manual doubles, we will have a fairly complete pedal organ.

What I have said indicates the minimum requirements. The day of the two-stop pedal, double open and bourdon, has passed into an unregretted oblivion. In a pedal organ worthy of the name there must also appear 4-ft. and 2-ft. stops, which may, in circumstances admit, be acquired by extension. If funds and room permit, besides the voices already mentioned, a moderate-scale bearded wood stop of the Schulze type will be found to be almost invaluable, and a broad string may well be added. In addition, a sub quint and a quint should find a place in the tonal scheme, and a second soft mixture will prove more than worth while. The much overworked "great to pedal" should be retired in favor of a competent pedal division.

And may I say in passing that the whole modern coupler scheme is much overdone? All sub and super couplers are a confession of tonal weakness in the design. No harmonically correct tonal division needs the reinforcement of sub and super couplers. We condemn the unit organ because of the loss of notes in the chords, and yet we do the thing on a grand scale with our sub and super couplers, without offense to our musical senses. Since great and swell to pedal are both in the nature of supercouplers, our continued use of them merely demonstrates that the pedal organ is not harmonically balanced. The pedal organ has nothing to do with the manuals. It should be a self-contained musical entity—not just a few big pipes that make a noise.

From what I have said it might appear that the tonal structure of the modern organ differs but little from that of its ancestors. In principle this observation would be justified. The organ has made enormous strides mechanically, but it has not made the same relative progress tonally. This

Carl S. Malmstrom



CARL S. MALMSTROM, A. A. G. O., of St. Paul, Minn., who has been engaged as organist of Old South Church at Worcester, Mass., took up his new duties Sept. 18. The position was formerly filled by Frederic Ware Bailey.

Mr. Malmstrom is to be known as minister of religious music. He will not only have charge of the senior and junior choirs, but will develop other choirs and will help in the musical activities of the various organizations.

Mr. Malmstrom has been in charge of the music at the First Lutheran Church in St. Paul, where he had four choirs under his direction. Previously he served for seven years at the Chicago Lake Church of Center City, Minn., one of the largest Lutheran churches of that region. For seven years he was in charge of the music of the First Lutheran Church at Worcester, leaving to become director of the school of music in Luther College, Nebraska. He has also taught music at Minnesota College, Minneapolis.

necessarily must be so. It cannot rise above the limitations of the music written for it. We struggle ceaselessly to expand the art of music. But the more recent efforts of our composers suggest the suspicion that their creations are for the most part novel rather than inspired.

The electric action has freed the organ of many technical difficulties. It can hardly be said that the composers have either realized the potentialities of the modern organ, or risen to new heights of creative art. When a modern Bach appears upon the scene we may expect the arrival of the truly modern organ. To forecast its development would be to foretell the future development of music.

These latter observations may be quite provocative of discussion and dissent, but the more we acquaint ourselves with the music of the past the more we come to realize that the so-called inventions and discoveries of the modernists have already been forestalled. The same thing is even truer of the tonal structure of the organ. Many builders from time to time have proudly brought forth a new tonal voice, only later to find that the same thing had been done before.

Perhaps the best thing that can be said about the modern organ is that, whatever the ancients have done, we are, by means of our superior technical ability, able to do it better. Unhindered by conditions of wind supply or pressure, and with the almost unbelievable potentialities that lie buried in a few strands of copper wire, we are able to produce refinements of voicing that were not more than dreamed of a short half century ago. Our development of the refined high-pressure reeds with their single, double and even triple harmonic trebles adds peculiarly to the glory of the modern organ. With the advent of the fifty-inch, and now the 100-inch reeds, we are in possession of tremendous, almost overwhelming, power. We have developed the orchestral tone colors both in the imita-

tive reeds and brasses and the strings. We have lately found the means of greatly augmenting the power of the organ wherever this becomes necessary and desirable. In modern edifices high pressure, except for the reeds, is neither required nor desirable. But in those cases where the acoustical conditions permit, high pressure may be applied to the flues with excellent results.

The introduction of the double languid, the draft bridge and the new Willis compensator have all admitted of tremendous increases in the dynamic output of labial pipes, particularly in the case of the diapasons and the strings. Similar treatment of the pedal foundation has enabled this department to keep pace with that of the manuals.

We are therefore enabled to superimpose upon the classic organ the new tone colors and the new dynamics and thereby create a musical instrument of greater tonal interest, grandeur of effect, subtle expression and majestic dynamic intensity than that which can be obtained from any other group of musical instruments.

There exist today the technical methods requisite to make the organ a source of musical expression impossible by any other means. It only needs to be assembled and organized. We have been too ready to blame the organ builder for our own mistakes. We, as organists and musicians, have failed as leaders. We have demanded high standards in organ playing without, at the same time, demanding high standards in organ building. We have been content to expose the artistic creator of a beautiful musical instrument to all of the chicanery, ignorance and poverty of outrageous competition.

We are content to regard organ building as a trade, not a profession. We seek to drive the organ builder forward under the lash of dollar competition. And yet we have formulated no distinctive ideas of our own as to whether we would have him go. We want progress, but we do not demand improvement, largely because we ourselves have set no standards. We are

not in agreement as to the immediate future of the organ.

The advent of the sound picture has given us the opportunity to rescue it from the hands of the Philistines. It is our privilege to impart to it a new vitality. We have both a responsibility and a privilege. But within broad limits, at least, we must understand and appreciate what constitutes an organ. We must determine what is aesthetically good design, with the same surety that we recognize good and bad music. Once we have charted the course and indicated the goal to which we aspire, we may be sure that the organ builder will conquer the new territory. Already, collectively speaking, he has ventured into the promised land. He has spied out its possibilities. He has returned with the fruits thereof. But we have yet to decide that this new land is to be our land, that the new discoveries are to be our heritage, and, forsaking all others, that the old gods of music are to be our gods.

Death of John B. Chagnon.

John B. Chagnon, 67 years old, for nearly fifty years organist at St. Mary's Church, Marlboro, Mass., died Aug. 15 at his home after a long illness. He was a native of Weymouth and lived most of his life in Marlboro. He leaves four sons, Vernon and Philip, both of Marlboro, Levi of Biddeford, Maine, and Charles of New York, and six daughters, Mrs. Robert Stone, Mrs. Charles Beaulac, Delores and Laurette Chagnon of Marlboro, Mrs. Lawrence Perry of Needham and Mrs. John Tailon of Westerly, R. I.

Guide to Organist's Repertoire.

American organists will be interested in the appearance in England of an extension of "The Complete Organ Recitalist," to be entitled, "The International Repertoire Guide." It is being issued by subscription for a short period at low introductory prices and the whole of the proceeds will be devoted by the author, Herbert Westoby, to the British Organists' Association's benevolent fund.

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Leslie Grow



LESLIE GROW has been appointed head of the organ department and teacher of composition at the Nashville Conservatory of Music, Nashville, Tenn., effective Sept. 1. Mr. Grow will give a series of six or more recitals on the conservatory organ during the school year.

Leslie Grow was born at San Mateo, Cal., in 1907. He began his study of the piano at an early age. He also studied violin for five years while in high school and grammar school. As a boy he began church playing on a harmonium in the First M. E. Church of San Mateo. Study of the organ was undertaken with Joseph Smith, formerly organist of Stanford University, at the age of 14. Then Mr. Grow studied five years with Dr. Latham True of Palo Alto and played in the First Methodist Episcopal Church of Palo Alto and later the First M. E. of Burlingame, Cal. He received the degree of B. A. from Leland Stanford University in 1928 and passed the associateship test of the Guild in 1925.

After completing work at Stanford Mr. Grow went to Yale and received the bachelor of music degree from Yale in 1931 with a major in composition. He studied organ with Harry Benjamin Jepson and piano with Bruce Simonds while at Yale. After graduating from Yale he spent the fall and winter in Paris studying organ under Marcel Dupre.

Mr. Grow has done concert playing in both New England and California. He was organist and director of the Church of the Redeemer, New Haven, one year, and of the First Church of Christ, Fairfield, Conn. He also won the Lockwood scholarship in organ playing at Yale in 1930.

Mr. Grow married Miss Lucretia Evans in 1931. Mrs. Grow is the possessor of an unusually fine contralto voice and is on the faculty at the conservatory as teacher of voice.

MEHAFFEY IN COLLEGE POST

Former Estey Man on Faculty of St. Lawrence University.

Ernest L. Mehafeey has been appointed college organist and head of the music department at St. Lawrence University, Canton, N. Y., and began his work there in September with the opening of the academic year. Mr. Mehafeey has held important positions in various parts of the country, more recently at Columbus, Ohio. For several years he has been on the staff of the Estey Organ Company in New York City and at the factory in Brattleboro, Vt. He is enthusiastic over the outlook at St. Lawrence, a successful institution of which Owen D. Young is president of the board of trustees.

St. Lawrence has 700 students, and a four-manual Estey in a beautiful Gothic chapel. Mr. Mehafeey is to have complete charge of the musical activities of the school, teaching organ, conducting glee clubs (men's and women's), leading the chapel choir and orchestra and teaching theory and appreciation. The college owns its radio station, WCAD.

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Change for Better in Music Foreseen; Be Ready, Is Advice

By DR. CHARLES N. BOYD

[Text of paper presented at the convention of the National Association of Organists in Rochester, N. Y., by Pittsburgh organist and educator.]

One of the most interesting and profitable books which can be recommended for your attention is Michael Pupin's "From Immigrant to Inventor." The author was born in a Serbian village, of parents who could neither read nor write. As a lad he had to spend many summer and autumn nights in the open, guarding cattle. Signals were communicated from one herdsman to another by means of taps on a knife stuck into the ground, and the boys learned to tell, by putting one ear to the ground, whether the cattle were in the pasture or on the plowed fields. Time was told at night by the position of the stars, and the lad wondered how light from the stars was transmitted to the earth. Sound and light presently became absorbing problems to him, and his pursuit brought him to the United States as a lad of 15. His total capital on arriving was 5 cents, which he immediately invested at Castle Garden in a pie, which, he says, turned out to be a bogus prune pie, containing nothing but pits.

This same boy graduated as a bachelor of arts from Columbia nine years later, spent two years at Cambridge, then four years at the University of Berlin as Tyndall fellow of physics. Fifteen years after his first landing in this country he returned, an American citizen, to begin his career as one of our most distinguished physicists.

Michael Pupin is an eminent example of the practical wisdom contained in the old saying "keep your ear to the ground," and that adage is one to be heeded by every musician in these days. The world is passing through an extraordinary period. We think of it too often and mainly in terms of depression; material difficulties force such thoughts upon us, and it is hard to think past these into the future. This is a period of transition, such as the world has seldom seen. Old orders are changing, often where a change has least been expected.

Music itself is in a state of flux. James Huneker was by way of being a prophet when, in a book written thirty years ago, he headed his chapter on Brahms "The last of the Immortals." Apparently no immortal in music has arisen in the three decades which have elapsed, and no clear idea of direction is apparent in the more important works of later composers. Albert Schweitzer says there are times when a great consummation seems due in an art or in a science, but a certain generation falls just short of its achievement, and for a period apparently no progress is made until some genius comes along and solves the hitherto insoluble problem. We have examples of such a condition in the lack of a successor to the sonata form. Perhaps Cesar Franck thought he had shown a way in the Prelude, Chorale and Fugue, or Prelude, Aria and Finale for piano, or with the three Chorales for organ; the second movement of his symphony is hardly so convincing as a novelty in form. Yet these and other examples have not shown any composer a clear way to new forms.

The piano itself is another example. When the improvements in organ construction during the past fifty years are considered, the piano seems to have been at a practical standstill for nearly a century. All the vaunted modern skill and genius in electrical and other contrivance has failed to provide new methods of tone-making, or to remove the most awkward item of household furniture, not to mention the preposterous shape of the keyboard as compared to the hand which manipulates it. The world is full of such examples, and just as the aeroplane, the automobile and the radio have suddenly come upon us with revolutionary effect, we may expect other phenomena, even in the world of music.

Such a state of affairs should stimulate in the mind of every alert musi-

cian a desire to be prepared and in readiness to proceed with every desirable advance at its first manifestations.

Since preparation is a first essential, one thinks immediately of education, and is gratified to observe the change for the better in music education which has come about in this country and Canada during the past few years. The attitude of the colleges and universities toward music has changed completely, and music is now an accredited subject in the majority of appropriate courses. In elementary and secondary schools the study of music has received an enormous impetus of late, and while it will be years before the general public is strongly affected by this movement, there is an extraordinary prospect before it. In hundreds of cities and towns where school music was formerly a perfunctory item on the schedule we now have choruses, orchestras and bands studying good music and frequently giving performances of surprising excellence. A recent survey showed in round numbers a half-million high school students in orchestras, and more than half as many in school bands.

As yet the participants in this music-making are not carrying over a corresponding activity into adult life. The change from school life to the responsibilities of later life involves so many new adjustments that new musical contacts are not made, and interest is allowed to lapse. But one cannot think that the fine musical experiences of school days are by any means wasted. Permanent impressions have been made, and when they have been registered upon sufficient generations the cumulative effect is bound to be important—what we now see is only the beginning. There are in this country certain places, usually smaller communities, where the public has become notably music-minded. In larger cities the percentage of musically interested folk rises more slowly because of innumerable counter attractions.

The serious music student is afforded a better education today than ever before. Mere "taking of lessons" is replaced by courses which include theory and other essentials in music, and also a fair share of academic subjects. The members of this audience are naturally interested in church music, and are aware of the opportunities offered in recent years for the special training of church musicians. In England, Germany and Russia there has long been provision for the education of the church musician, but until lately such a training in this country was more or less incidental, and the prospective organist or director had to acquire his equipment largely by experience. Now in various places he can find properly arranged courses which lead to a broad comprehension of the whole subject of music as concerned with worship, and provide an education for the minister of music which parallels that of the minister in the pulpit.

The demand for these adequately trained musicians is constantly increasing, for a new light is dawning on the churches. Albert Schweitzer says that a church is much more than a building in which one listens to sermons; it is a place of devotions; it must be of such size that "the outward gaze can change to the inner one." This is a suggestion which, here intended only with regard to the building, indicates a growing conviction about all that has to do with the church service. The lesser denominational lines are fading fast; with their disappearance will come the merging of smaller churches and the establishment not only of larger churches, but also of services which have very different ideals from some of those which prevail today. Many non-liturgical churches are already using orders of service which include the cooperation of congregation, choir and minister to a degree hitherto unexpected.

The quartet choir has for many years been a standard church institution in this country, but its days are numbered. There is a rapidly growing preference for the chorus, and the architects who in the past have allowed a few square feet for the choir will soon have to revise their plans. With the disappearance of the quartet choir will go its

so-called literature, which has mostly been neither fish, nor flesh, nor good red herring.

Some of our friends have recently lamented the apparently lowered standard of the service lists of certain churches. There may be some grounds for regret in such a matter, but not for apprehension. Churches in general have been cutting down on expenses, especially on allowances for new music, and choirmasters have been advised to use material already in stock. But the music publishers themselves say that the demand for better choral music is increasing, and to the credit of the American publishers it should be said that there never has been a time in this country when so much good choral music was available in American editions. The publishers are aware of the possibilities, and are more awake than many of the musicians, who will not take the trouble to investigate the material publishers provide. One is tempted to list some of the many fine series now being issued by different publishers, but time will only permit a strong recommendation for your personal investigation. In this country, Canada and England there is a new generation of composers who are not content to write their music on old models; these men are offering music of new types, real values and great vocal possibilities.

You have noticed that a *cappella* singing has of late been steadily rising in popularity, even where one would scarcely expect such a movement—in the high schools. Much of the *cappella* literature is of the more serious types, and the willingness of young people to study and perform such music is a most encouraging sign.

No discussion of musical conditions today is complete without consideration of the radio. A writer in the *London Musical Times* has recently cast various unpadded brickbats at American radio programs. Some of them are deserved and some gratuitous. A large proportion of our radio musical programs do no one any credit, but, on the other hand, broadcasting has brought good music to thousands of listeners, with results of incalculable value. The other evening Brahms' First Symphony was broadcast from a New York Stadium concert, and the commentator wisely remarked that if the listener had now heard this symphony for the first time the speaker hoped that he would soon take an opportunity to hear it again. Two decades ago that advice would have meant that a person in one of the larger cities might hear that symphony once or twice a year; now it means that a person in the most remote parts of the country may hear it a dozen or twenty times a year without stirring from his own fireside.

There is no cause for alarm in the last part of the preceding sentence. One of the great difficulties has been to get people from their firesides to attend concerts of the better sort. When radio begins to make the public familiar with good music, natural interest will bring people to the performances. By the same token the musical level of broadcasting programs will rise, and many of the present deplorable features will be eliminated. It would be a great help if lovers of good music were as willing to write letters to broadcasters as are the devotees of music of the lower orders. The former are like voters who stay at home to grumble about the government rather than improve it by going to the polls and voting.

Goethe's motto was "ohne Hast, aber ohne Rast"—without haste but without rest—and that is a good motto for other people. We are apt to expect results too quickly, and to be disappointed if our haste does not meet with prompt reward. Large bodies move slowly, especially in matters of taste and education. The musician depends upon the public for both support and encouragement. The indications are that a constantly increasing part of the public is being brought into contact with good music, and that in various ways desirable musical projects are enlisting public approval. It is therefore highly desirable for the musician to put his ear to the ground, to gather the encouraging news thus obtainable, and to prepare to meet the change for the better which is already under way.

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R. P. Elliot Takes Up Console Problems Under Discussion

It was my privilege to read in manuscript and discuss with the author the admirable article which appeared in the August Diapason, wherein H. Leroy Baumgartner dealt exhaustively with combination systems and broadly with other phases of console standardization. In many respects I agree with him, though I shall point out a few differences of opinion, while devoting myself to elements which are of deeper concern to me because they come up for argument with nearly every large organ that is planned.

I regret that business called me away from the Boston convention session at which Dr. Barnes' paper opened a general discussion of the subject, presented forcefully to the attention of Diapason readers by Wallace Kimball in a previous issue. The ideas I shall set out here are the result of close observation of the playing of church and concert organists, discussions with them and fellow organ builders, and my own experiences. Out of all these have come some very definite and some indefinite conclusions. A year or so ago I wrote at length about enclosure of the great and pedal organs, and took a stand for doing the right thing in each case, as against doing one thing arbitrarily in every case regardless of conditions. I have something of this feeling about consoles; there are some elementary, inescapable truths and some diversifying indications.

Mr. Baumgartner points out that a committee has been named to study "the vexed question of console standardization," and thinks it is up to organists and builders to express themselves while their advice can do some good. So here goes!

Taking Dr. Barnes' sub-heads in the order given, it is my belief that the organ builders are about right in their console measurements, in the main, but I note several disturbing variations. I have always held to the Roosevelt standard of thirty-two inches from the top of the great manual natural to the center pedal natural as correct for organs of three or more manuals, making the choir distance twenty-nine and one-half inches, but while Roosevelt kept his great at thirty-two inches for two-manual organs, I believe in being comfortable and making twenty-nine and one-half inches the distance to the lowest manual in all cases. I believe in two and one-half inches vertical and four inches horizontal distance between manuals. Although Lemare and a very few others demand more, I am satisfied with the nose of the center pedal sharp eleven inches under the tip of the choir natural key on four and five-manual organs, nine and one-half inches to ten inches on three-manuals, and not less than eight inches on two-manual organs, which last some builders make very uncomfortable indeed with three inches to five inches. I have been astonished at finding large university and church organs of a renowned make with pedals so far toward the organist that it is expedient to find a rest for one foot when playing the solo manual, to avoid the tendency to pitch forward. There seems no sufficient excuse for that.

I find the trend in large organs strongly toward the English drawknob console, with speaking stops and intra-manual (one-division) couplers on knobs in vertical jambs at an angle of 45 degrees or less with the keys, and with inter-manual (two-division) couplers on tablets over the top manual. On the whole I consider this the most satisfactory console, and I find even theater organists accustomed to the "unit" type make it their second choice (or first, in some cases, after trial), because the controls are all within the same convenient swing of the arms and equally in view. Unlike stopkey consoles, whether with rows above the manuals or at the sides, or both, several stops are grouped around each stop, not just one on each side, and the whole arrangement "registers" on the mind more clearly and handles with greater ease. This is not true in the same degree of two-manual organs,

where a single or double row of stopkeys extending little, if any, beyond the compass of the manual keys, suffices, and where the customary large number of stops in the swell, plus those in the pedal, crowd the left side of a drawknob console, unless the organist is to be inconvenienced by having his pedal stops in an unfamiliar position, with the usually smaller number of great organ stops at the right.

Taking up Dr. Barnes' second subject, I can only say that I find organists hopelessly divided over the order of expression pedals. And I do not mean that the good organists are on one side and the poor ones on the other. That being the situation, the Kimball selective expression control came into being, a specific cure for a serious ill. It has two principal functions, but the necessity for it arose from the "eternal question" whether the swell pedal should be at the right of all expression pedals or between D sharp and F sharp. In addition to solving that problem completely, it permits coupling any two or more expression pedals to any pedal, regardless of their locations and independent of the function of the master expression, which is something else again. (And that master expression Kimball treats differently from most, after an idea of Courboin; it is placed most often on a tablet at right or left of all coupler tablets, and made subject to reversible piston and toe-piston. Object? Gets it on the general combinations in addition to finger and reversible controls and avoids an indicator.) Crescendo pedal always at the right of the balanced pedal group, of course, not separated laterally, but raised one-half inch perpendicularly to the mid-position on its axis.

The third topic, placing and order of couplers, was touched upon above. The late Lynnwood Farnam had very sound and very definite ideas on this subject, as he had on everything connected with registration and organ playing, although he did reply to a question I once asked about his preference for a certain console device: "Does it work? That's what I want to know." He wrote exhaustively and explicitly, with a clear diagram, in *The Rotunda* for September, 1926 (Henry Willis & Sons, Ltd., London), the answer to nearly all possible console questions, and I found what he set forth so nearly my own conclusions that I immediately scrapped the few differences and have stood pat ever since.

In the first place, one thinks of the organ historically, whether realizing this or not. The "movie" organ departed from tradition, and where did it get? It is dead in early youth, and not because it was good. Let's think of the organ as an organ. What came first, then? The great organ, which was the only organ. Next came the swell organ, then the choir was added, and the solo. Never mind the pedal; it belongs and we'll give it its place. Never mind echo and other special sections, which follow in order anyhow. A few years ago I thought I should be logical and write specifications from the bottom up—pedal, choir or accompaniment, great, swell, solo. I found every organist, and myself, turning first to the great, then to the swell, and finally back to the beginning for the pedal. So I stopped that.

Farnam placed the couplers in order, starting with the pedal group at the left of the row of tablets over the top manual—great, swell, choir, solo to pedal 8 ft., followed by any 4-ft. couplers to pedal in the same order. All through the organ he kept that order, whether following the Skinner plan of a group of unison manual couplers and then a group of the octave couplers, or the Kimball plan (which he preferred) of a group of the couplers played from the great keys, then a group played from the swell, etc. Thus the mind functions automatically in playing and the hand more often reaches the couplers desired with one motion.

I find the consensus of opinion favors grouping two-division coupler tablets according to the division on which they play, and in this order: Pedal group—Great, swell, choir, solo, echo (or what have you?), 8 ft., followed by any 4-ft. couplers in the same order. Great group—Swell to great 16-8-4, choir to great 16-8-4, solo to great 16-8-4, etc. Swell group—Normally

having no great to swell, starts with choir to swell 8 (or 16-8-4 if all exist), then solo to swell 16-8-4. Solo group—Any great to solo couplers, swell to solo, choir to solo, in order. This assumes that the one-division or intra-manual couplers are on draw-knobs with their speaking stops, a plan which makes it possible to get all the tablet couplers in one row above the top manual and simplifies the manual combination system. (Some organists like couplers in this order: 8-16-4. Anathema to most, and I'm with the majority.) One more thought before leaving the subject. A quotation from the Farnam exposition previously mentioned: "This, it seems to me, is the most logical order of placing couplers, for the families are then in the same relative position, be the organ a one-manual or a four."

Now for combination pistons and studs or toe pistons, Mr. Barnes' fourth subject and Mr. Baumgartner's main subject. Palmer Christian advocates a group for couplers only, by the way, which Mr. Baumgartner does not approve, nor do I care about them when adequate provision is made for coupler control by other methods. It takes two motions for one change in some cases, and helps out in others. Austin's manual pistons affect the couplers, whether you want them to or not, and Skinner's do not affect the couplers, whether you want them to or not. Another of those "eternal questions" solved so neatly by Kimball. Normally intra-manual couplers are with the speaking stops of each manual and affected by its combinations, but inter-manual couplers are affected by general or universal pistons only. This, in my belief, is as it should be, but for those who differ there is a simple on-and-off tablet or pair of pistons, allowing (a) all couplers to be affected by the pistons of the manual on which they speak, (b) cutting out the inter-manual couplers and allowing only the intra-manual or "home" (one-division) couplers to be affected by the manual pistons, and (c) cutting out all coupler operation by the individual manual pistons. Voila! When the intra-manual couplers are located with the speaking stops of their manuals only one cut-out tablet is needed; but two if they are to be cut out even then. Certainly there is a small charge for this, because it entails switches and considerable wiring. So do you pay for the luxury or safeguard if you insist upon both a generator battery ignition system and a magneto on your automobile. Organ builders have let themselves into a lot of expense they could afford in normal times and cannot afford today when building at or near cost. As in automobiles, more and more extras have become standard equipment, and properly so. But it is necessary to use reason and not adopt as standard and charge the cost of all organs with special equipment that is not universally demanded, and especially luxury equipment which should be paid for as such.

Double-touch pistons? They have been standard or optional equipment with Kimball and Welte for years, though the present tendency is toward single-touch pistons with the pedal combinations coupled to great, or great and swell pistons, by on-and-off tablets or pistons. It is frankly admitted that either system is a makeshift when it merely couples a corresponding or some other number of pedal combination to a manual combination. Formerly Kimball provided complete pedal stop setting for every manual combination, as well as for generals, with or without double-touch use, and with or without cut-out tablets. Finding other builders of high rank followed the inexpensive plan of using one set of pedal combinations only, not a set for pedal and as many more as there are manual combinations, the better plan was discarded because the other seemed to "get by" with the organists and did not place the company at a disadvantage in quoting prices—nobody seemed to care. It can always be resumed—and paid for. A variant of the universally used coupling of the one set of pedal combinations to manual pistons of corresponding number was worked out by Messrs. Dickinson and Geer at Vassar College and used in the earlier Aeolian and recent Kimball organs. Any pedal combination couples to any manual combination, and the setting can be changed

instantly at the console. It is a help, and does not cost as much as having, for example, forty pedal combinations on an organ that has eight combinations on each manual and eight pedal combinations, plus universals. Mr. Baumgartner, independently, hit upon a very similar plan.

Manual to pedal reversible pistons, placed under the keys of the manual affected, to the left of the manual combination groups, are duplicated usually by toe pistons. Manual to manual reversibles, when supplied, to the left again, properly group under the manuals on which they play. General or universal pistons, usually in two equal groups under great and swell manuals at the left; sometimes two or more under each manual at the left of the manual pistons, or of the manual to pedal reversibles when these are present, with any overflow above the top manual or elsewhere; duplicated—or some of them—by toe pistons to the left of the balanced pedals. Pedal combinations on toe pistons or under choir manual at the left in line with the great and swell universals, all according to space available or preference. Farnam preferred his on toe pistons to the right of the balanced pedals, and did not care whether they were duplicated by finger pistons.

The so-called "sforzando" (Mr. Baumgartner puts it in "quotes" also) is a moot question. Farnam, again, liked it under the great keys to the left of the great combination pistons or pedal reversibles, where it could be reached by either hand and put on and off while holding a chord, or on a toe piston or pedal to the right of the pedal reversibles, themselves to the right of the balanced pedals, or duplicated in the two positions. His diagram previously referred to, made as simple as possible, shows the pedal only. Some think his placing of the finger piston is dangerous. (Is there danger of reaching for G and getting A? If so, I might agree.) Many organists wish the sforzando piston placed at the extreme right under great or choir, where a hand certainly has to be lifted from the keys to use it. Granted it is duplicated for foot use, but why have the manual piston unless it can be used by either hand, or certainly by the left hand while the right hand and feet "carry on"? In large organs this tutti or full organ should be supplemented by a mezzo that provides a more freely usable "full," omitting certainly solo to great and solo to pedal couplers; or the one tutti piston should be set up to something less than everything available, leaving the rarely used maximum to be added by hand or pistons. Both these accessories and the crescendo should cut out tremolos (the crescendo not at the very start) and any percussions that may be drawn, this cut-out being "blind," naturally.

Manual unisons off seem to me an anachronism and a nuisance, unless in small two-manual and very small three-manual organs, deficient in some tones at desired pitches. Have they any useful functions in a modern organ of size? They don't cost much, but they cost something, and there are better uses for money. When supplied I should place them, as before said, on knobs with the intra-manual couplers in the speaking stop groups, where they can be set on the manual and general combinations.

I am with Farnam still—and it is strange how often his example and opinions oppose involved systems of control. He had a name for certain of them: "Entangling alliances." Or again: "This 'package' system." I do not care for both visible and blind combinations in a console—not for blind ones at all, in fact. I do not like some combinations definitely affecting the pedal and some not; except that generals, by their nature, affect everything. This is not inconsistent with my liking for the system-changing devices introduced by Kimball, previously described. Their initial purpose was to give each different school what its training called for, and the attendant advantages are merely good measure.

I realize that there are divisions of the main subject I have not even mentioned. I have put my emphasis upon those things which come up most often in my own work and especially those concerning which good men and wom-

en hold diverse opinions, sometimes seemingly irreconcilable. Possibly some in my own company may disagree with an item or two, though I doubt this. Certainly there will be many in the field who will. At all events this is a purely personal contribution to the impending discussion, and I might quote myself in an earlier disquisition: "I have not intended to lay down a law, but to stimulate thought by stating some of the factors in the problem as I see them from the standpoint of a rather wide experience, and in the hope that fewer mistakes will be made when they have been given consideration."

In the past twenty years we have had committees of the A. G. O., of the N. A. O., of the O. B. A., and a joint committee of them all, of which I was a member. Some of the "decisions" reached were as archaic or otherwise sad or laughable, and as void of effect, as the R. C. O. attempt to keep England from using the Wesley-Willis pedalboard. Let's all think it over carefully and be prepared, when the time comes, to act on something better than prejudices. And by all means, to act; it is time.

R. P. ELLIOT.

ADDENDUM: The purpose of any such discussion is educational, to those who participate no less than to those who read. Since the above was put into type I have read in *The American Organist* and *The Diapason* interesting comments by Edward Flint and others, and have had a most interesting letter from Mr. Baumgartner. Then Louis Phillips took me in hand and showed me on his organ in First Scientist Church, New York, just why he advocated a complete equipment of adjustable combinations moving the stops, supplemented by a group of generals that do not move them. I'll admit useful things can be done with a hybrid system. I'll even admit he and Mr. Baumgartner prove their points. What I question is the practicability of adopting so comprehensive a plan as standard—the economy of it, and the proper use of it by thousands of organists everywhere, as contrasted with tens who have made a thorough study of the subject.

I might shock the fraternity by saying that I, one of the consistent fighters during a generation for adjustable combinations which move the stops, as opposed to the blind sort, see only one advantage in all this complication and expense—an important one—and many arguments against it. But that's another, and rather a long, story.

Double-touch pistons annoy many organists and are dangerous to some, even among the experienced. Their advantages can be retained and danger eliminated by combining with this system the on-and-off switches inseparable from any good arrangement of manual pistons affecting the pedal. Mr. Baumgartner is quite right about that. He's right about something else, too, when in a letter he refers to the fact that every step of progress puts a strain on the brain of man, but a strain which is merely temporary in the case of organists of normal intelligence.

"There's no more reason," writes Mr. Baumgartner, "why the mind of man should go down in defeat before an arrangement that has as much reason for being as this, than that it should give up and quit because of the 'danger' of hitting the 'sforzando' piston by mistake, wherever the latter may be placed." I trust he may forgive the liberty I take in quoting him in view of the good that may be accomplished by wider circulation of so excellent a statement. And I hope he is right, although, in common with Mr. Barnes and other authorities who deal with many and varied organ problems every year, I am inclined to compre-

hensive simplicity when it comes to laying down laws for universal adoption.

NEW ACTIVITIES IN SEATTLE

BY JOHN McDONALD LYON.

Seattle, Wash., Sept. 16.—Dr. F. S. Palmer has been embellishing the evening service at St. James' Cathedral lately by playing short organ recitals every week at the close of compline. The service is sung by the cathedral choir of men and the junior boys.

Miss Ida Rees has been appointed organist of the West Seattle Christian Church. She will play a two-manual Wurlitzer organ installed several months ago.

The latest choir news comes from the Fairmount Congregational Church. In the past the church has tried out several different types of choirs, including mixed choruses and female voices. This year a male chorus will be used. The name of the director was not announced.

The Gregorian choir of men of St. Clement's Church has been increased to about twice the size of last year's organization. The men will sing vespers and devotions, in addition to high mass in the morning. There will be a choir of boys used at the morning mass in addition to the men. The choir is directed by John McDonald Lyon, organist and choirmaster of St. Clement's.

A certain church decided to install a small two-manual organ. Its pocket-book was limited and it wanted as much as possible for the money. A certain eminent organist, expert in the business of drawing up specifications, was retained to make up the stoplist. The organ committee informed him that it insisted upon a vox humana, chimes and a harp. Beyond that, and within the financial limits imposed, he could use his own judgment. As Dr. Macdougall would say, "Har!"

The St. Cecelia Choir of Christ Church, formerly a male choir, has been changed to a mixed chorus. Walter Whittlesey is organist and choirmaster.

A special business meeting of the Western Washington chapter, A. G. O., was held at Manning's coffee shop Sept. 8, Dean Heeremans presiding.

Wallace Seely, A. A. G. O., organist of the Queen Anne M. E. Church, played the following recital on the Kimball organ of the church July 8: Fantasia in C minor, Chorale, "Blessed Jesu, at Thy Word" and Prelude and Fugue in E minor, Bach; Chorale in A minor, Franck; Air and Allegro Maestoso ("Water Music" Suite), Handel; Intermezzo (Pastoral Sonata), Rheinberger; Minuet and "Priore a Notre Dame" ("Suite Gothique"), Boellmann; Berceuse, Vierne; "Carillon," Vierne. Mr. Seely substituted for Harold Heeremans at the University Temple while Mr. Heeremans was on his vacation during the last week in August and the first in September.

Walter S. Fischer, Jr., Passes.

Walter S. Fischer, Jr., son of Walter S. Fischer, president of Carl Fischer, Inc., the New York publishers, died Sept. 16 at the home of his parents in Darien, Conn., after a long illness. Mr. Fischer was secretary of the music publishing firm of which his father is the president. Funeral services were held at Darien. The offices and store of Carl Fischer, Inc., at Cooper Square were closed all day Monday, Sept. 19.

Diggle in Defense Gives Us Something on Which to Ponder

By ROLAND DIGGLE, Mus. D.

Los Angeles, Cal., Sept. 10.—I got a great thrill out of the last issue of *The Diapason*, for I discovered that two gentlemen, at least, had read my "news" in the preceding issue. Both take me to task for what I said regarding a *cappella* music in the church service, and both gentlemen seem to have gathered from my article that I was opposed to a *cappella* music on principle, whereas I was under the impression that I had made it plain that I was opposed to it for the simple reason that here in southern California 80 per cent of the church choirs who attempt it make a frightful mess of it.

I have heard Christiansen's "Beautiful Saviour" sung by a choir of forty voices—twenty-six sopranos, four altos, two tenors and eight basses. I have heard it with a choir of seventy-five and only fourteen of them men. I have heard it sung with a choir of eighteen, with only two altos and three men. I have heard it with a boy choir of sixty with the alto parts taken by a male alto and two boys. All of these choirs should have been singing in unison with a loud organ accompaniment, but because the fad of the day is a *cappella* singing they feel they have to be in the swim. If such a choir would give us just one *cappella* number during a service it could be born with fortitude, but they seem never to be satisfied unless they can do their stuff four or five times, and the more wildly the director waves his arms the more the spiritual uplift.

This is the sort of thing I was trying to condemn when I said that eight-part *cappella* music was driving religion out of the churches—and I believe it is. We must remember that the congregation of the average church is versed neither in theology nor in music, and if we are to believe our leading psychologists, have the mentality of a 12-year-old child. Taking all this into consideration, can we expect them to appreciate good music, no matter if it be a *cappella* or accompanied, unless by its sheer beauty and perfection of performance it lifts them up spiritually and brings them nearer to their God?

I should like to change the last line of Mr. Mueller's letter to read "yours for less but better a *cappella* music."

In this year of our Lord 1932, despite the depression, there have been more active organists from the East and Middle West visiting Los Angeles than I have seen for a long time and I confess I have enjoyed showing them round the city and getting their reaction on things in general, especially regarding the church music they have heard in their travels. The majority of them sling a pretty mean line of criticism over the fact that so many church services are ruined by sloppiness in the so-called little things—hymns, responses, postludes, etc.

I have been asked by the authorities of two churches during the last month if it is best to have a contract with an organ tuner to look after the organ with visits every two weeks, or to have the organ given a complete tuning twice a year. Both of these churches have followed the first course, but in each case seem to be dissatisfied with the result. They say the organ man comes in and goes over the reeds, but that the remainder of the organ receives practically no attention until it gets so bad that even an organ tuner cannot help but notice it. Of course, there can be no doubt that the bi-weekly visit is far the better way, and I believe the majority of tuners are to

be trusted to keep the organ in good condition. At the same time there may be a tendency to let the mixtures and some of the other ranks go over until the next visit. The trouble is that the next visit does not help the mixtures, and so it goes from month to month. Personally I prefer to have my diapason in tune rather than the oboe, but I do think with churches looking for every place where they can save a few dollars it behooves the organ tuner and repair man to give full value for money received.

I have received an interesting letter from the writer of the Karg-Elert articles in *Musical Opinion* which have been quoted in the last two issues of *The Diapason*. It is tremendously interesting, but I want to quote only one passage. It reads: "The man who went to America was not the man who wrote the 'Sixty-five.'" This seems to me to explain much that we could not understand regarding the tour.

My friend Dr. Dinty Moore has just sent me a program of Russian *cappella* music which he heard on his recent tour. It may interest Mr. Dorr:

"We Three Queens," by J. H. Rogers, arranged by Olinthepantski.

"O Night of Beauty," by H. A. Matthews, arranged by Dirtisoxki.

"Call to Forgetfulness," by T. F. H. Candlyn, arranged by Ismelaskunkski.

"The Ganders," by A. Foote, arranged by Hotstuvski.

"The Orange and the Lemon," by T. T. Noble, arranged by Taykuratoff.

"My Lord Didn't," by Roland Diggle, arranged by Ukidemski.

"Goodnight, Ladies," by Ernest Douglas, arranged by Icantkidemsky.

Sayville Choir Never Rests.

St. Ann's Church, Sayville, L. I., N. Y., of which the Rev. Joseph H. Bond is rector and Antoinette Hall, A. A. G. O., organist and conductor, is active twelve months in the year, and is fortunate in being situated in the heart of the resort area, so that the musical programs are always at their height with each changing season. During the six months since last Easter, when this organization began a year's campaign to help raise the standard of church music in Suffolk County, it has enjoyed many successes as the result of its monthly festival programs. Guest day for the summer resident choristers from several famous churches in Brooklyn, New York and Washington was celebrated in August with a special program of individual and ensemble numbers. The October, November and December programs will comprise a saints' day memorial, a Thanksgiving celebration and a Christmas choral festival.

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Programs of Organ Recitals of the Month

Alexander McCurdy, Philadelphia, Pa.—Mr. McCurdy, of the Second Presbyterian Church, played the inaugural recital on the new Möller organ in Trinity Methodist Church at Newburgh, N. Y., on the evening of Sunday, Sept. 18. This instrument was presented to the church by Mrs. C. C. Bourne as a memorial to her husband and was fully described in The Diapason in its last issue. Mr. McCurdy played these compositions: "Now Thank We All Our God," Karg-Elert; Berceuse, Delbruck; Chorale Prelude, "Christ Lay in Bonds of Death," Bach; Sketch in D flat, Schumann; "Sunrise," Jacob; Largo, Handel; Fugue in E minor, Bach.

Clarence E. Heckler, Harrisburg, Pa.—In a dedication week recital at St. Paul's United Brethren Church, Wormleysburg, Pa., Sept. 15 Mr. Heckler, organist and choir-master of Christ Lutheran Church in Harrisburg, played these selections: "Variations de Concert," Bonnet; Gavotte, Martini; "The Bells of St. Anne de Beaupre," Russell; "Caprice Viennois," Kreisler; "Carillon de Westminster," Vierne.

Donald C. Gilley, Richmond, Ind.—In a vesper recital at Earlham College Sept. 11 Mr. Gilley played this program: Prelude and Fugue in E minor and Sonata from "God's Time Is Best," Bach; "Dance of the Reed-Flutes," Tschaiakowsky-Kraft; "Meditation a Sainte Clotilde," James; "Con Grazia," Andrews; "Lied des Chrysanthemes" and "Matin Provencal," Bonnet.

H. S. Schweitzer, F. A. G. O., Reading, Pa.—To mark the dedication of the Möller organ in St. Thomas' Reformed Church, over which he presides and which was described in the September issue of The Diapason, Mr. Schweitzer played the following short recital on the evening of Sept. 11 preceding the dedicatory service: Allegro and Adagio (Sixth Symphony), Widor; "The Nightingale and the Rose," Saint-Saens; Caprice ("Holiday at the Kirke"), Bernard Johnson; Intermezzo, Hollins; "Evening Bells and Cradle Song," Macfarlane; Toccata in E minor, Callaerts.

George Huntington Byles, South Manchester, Conn.—Mr. Byles, acting organist and choir-master, gave the following program in a recital at the South Methodist Church Sunday evening, Sept. 25: "Benedictus" (Op. 59), Reger; Fantasia and Fugue in G minor, Bach; "In Memoriam," Dunham; Chorale in B minor, Franck; Reger, Borodin; Scherzo (Symphony 6), Adagio (Symphony 3) and "Westminster Chimes," Vierne.

Cora Conn Moorhead, A. A. G. O., Winfield, Kan.—Mrs. Moorhead, head of the organ department at Southwestern College and organist and director at the First Presbyterian Church of Winfield, gave a recital at the First Presbyterian Church of Blackwell, Okla., Sunday evening, Sept. 11, and presented this program to an appreciative audience: "Suite Gothique," Op. 25, Boellmann; Capriccio, Lemaigre; "The French Clock," Bornschein; Caprice, Sturges; "Memories," St. Clair; "Dreams," McAmis; "Allegro Giubilante," Federlein; "Abide with Me," Lyte-Monk.

J. Lewis Browne, Mus. D., Chicago—Dr. Browne, organist of St. Patrick's Church, Chicago, and head of the music department in the Chicago schools, gave a recital for the Indiana State Teachers' College at the Central Presbyterian Church of Terre Haute in which he played: "Gaudemus Igitur" (MS), Bossi; "Hymnus," von Fieitz; "Scherzo Symphonique" (MS), Browne; Andantino, Martini-Kreisler; "Fuga Cromatica" (Sonata No. 4, in A minor, Op. 98), Rheinberger; Prelude (G major), and Fugue in C minor, Bach; "Soupir" (transcription), Stern; "Menuetto Scherzoso," Anger; Gavotte with Intermezzo, Browne; "Alia Marcia," Browne.

Ruth Bampton, Mus. B., New York City—Miss Bampton gave the following program on the Shannon memorial organ, a three-manual Estey of forty-five stops, at the First Parish Congregational Church, Saco, Maine, Sunday evening, Aug. 21: Fantasia, Bubeck; Allegro Vivace, Allegretto Giocoso, Air and "Hornpipe," from Water Suite, Handel; "Forest Murmurs," from "Siegfried," Wagner; Allegro Maestoso, from "Storm King" Symphony, Dickinson; "The Swan," Saint-Saens; Allegretto, from Sonata in E flat minor, Parker; Solemn Melody, Walford Davies; "Ave Maria," Arkadelt; "Now Thank We All Our God," Karg-Elert.

Ernest Prang Stamm, St. Louis, Mo.—Mr. Stamm, organist of the Church of the Holy Communion (Episcopal), and B'Nai El Temple of St. Louis, played the following compositions at the fifteen-minute recitals preceding all services held at the above-mentioned church and temple during August and September: "Grand Choeur" and Intermezzo, from Suite in G minor, Truette; Sketch in D flat, Schumann; Chorale, "Now Thank We God," Karg-Elert; Fugue in B flat, Schumann; "In Paradisum" and "Fiat Lux," Dubois; Suite from "Water Music," Handel; Fan-

tasia in F minor, Mozart; Festival March, Nessler; "Menuet and Romance," from Fourth Symphony, Vierne; Minster March, from "Lohengrin," Wagner; Chorale, Kirnberger; Introduction and Allegro, from First Sonata, Guilman; March in F, Handel-Guilman; Molto Moderato, Stoughton; "Album Leaf," Wagner; "In modo di Marcia," Brahms; "Prelude et Cantilene," Rousseau; Scherzo, Gigout; "Vision," Rheinberger; Grand Chorus, Guilman.

Hugh Arbuthnot Algerman, Jacksonville, Fla.—Mr. Alderman, organist and director at the Springfield Presbyterian Church, Jacksonville, gave the following program at the University of Florida, Gainesville, Aug. 28, the entire program being broadcast over station WRUF, Gainesville: Chorale Preludes, "My Heart Is Filled with Longing," Bach, and "Behold, a Rose Is Blooming," Brahms; Recitative and Aria ("Song to the Evening Star"), from "Tannhäuser," Wagner; "The Angelus," from "Scenes Pittoresques," Massenet; "Ave Maria," Arkadelt-Liszt; Elegy, Grieg; "Mighty Lak a Rose," Nevins; "An Indian Legend," Baron; Maestoso, Mendelssohn.

Frank Collins, Jr., Ann Arbor, Mich.—Mr. Collins played the following program in a graduation recital at the Hill Auditorium of the University of Michigan Aug. 11: Chorale Prelude, "In Dir ist Freude," Bach; Chorale Prelude, "Ich ruf zu Dir," Bach; Prelude and Fugue in D major, Bach; "Ave Maria," Reger; "Ronde Française," Boellmann; Sketch in F minor, Schumann; "Benediction," Karg-Elert; Allegro Vivace (Symphony 5), Widor.

John Glenn Metcalf, Champaign, Ill.—Mr. Metcalf, organist and choir-master of Emmanuel Memorial Episcopal Church at Champaign, gave a recital at the First Methodist Church of Batesville, Ark., Sunday evening, Aug. 21, playing the following compositions: Chorale, "Gelobet sei'st Du, Jesu Christ," Bach; Prelude to the "Wedge" Fugue, Bach; Serenade, Schubert; Prelude in D minor, Clerambault; Prelude, Improvisation on "Veni Emmanuel," Egerton; "Adoration," Seth Bingham; Pastorella, J. S. Matthews; Funeral March and Seraphic Chant, Guilman.

Edwin Arthur Kraft, F. A. G. O., Cleveland, Ohio—Mr. Kraft played the following program in his recital Sept. 12 at Trinity Cathedral: Prelude and Fugue in E major, Dupre; "Ave Maria," Henselt; "Comes Autumn Time," Sowerby; Organ Symphony, Guy Weitz; Scherzo, Dethier; Communion, Torres; Finale from Sixth Symphony, Vierne.

Oct. 10 Mr. Kraft will play: "Mystic Symphony of the Lamb" ("Images"), de Maleingreau; Chorale Prelude, "Erbarm Dich mein, O Herre Gott," Bach; Fantasia on "A Mighty Fortress Is Our God," Reger; Passacaglia, Sowerby; "Autumn Breezes," Parker Bailey; "Carillon de Westminster," Vierne; Scherzo, Ludwig Schmidthauer; "Sunshine" Toccata, Swin-

nen.

Warren D. Allen, Stanford University, Cal.—Mr. Allen, who is back at Stanford after his period of work at Cornell University, played the following programs late in August:

Aug. 18—Chorale in A minor, Franck; Largo from Violin Concerto in A minor, Vivaldi; Minuet from "Dardanus," Rameau; Intermezzo and Minuet from the Suite "L'Arlesienne," Bizet; Toccata from Fifth Symphony, Widor.

Aug. 21—Overture to "Euryanthe," Weber; "Pictures from an Exhibition," Moussorgsky; Serenade, Schubert; Nocturne from "A Midsummer Night's Dream," Mendelssohn; Sonata No. 6, in D minor, Mendelssohn; Toccata in G, Dubois.

Aug. 28—Sonata No. 1 in D minor, Guilman; Berceuse, Selim Palmgren; "The Adobe Mission" and "Mirage" from "Scenes from the Mexican Desert," H. C. Nearing; "Roulade," Seth Bingham; Londonderry Air, Old Irish; March, "Hail, Bright Abode" ("Tannhäuser"), Wagner.

The recitals will be resumed Oct. 9.

Lewis Robinson, Montreal, Que.—Mr. Robinson, assistant to Dr. Alfred E. Whitehead at Christ Church Cathedral, who has been spending the summer at Marquette, Mich., his home city, gave a recital Sunday evening, Sept. 11, at Grace Episcopal Church, Ishpeming, Mich., before a large congregation. His program was made up as follows: Prelude and Fugue in E minor, Bach; Pastorale, Mendelssohn; "Harmonies du Soir," Karg-Elert; Toccata and Fugue in D minor, Bach; Second Sonata (Grave-Adagio), Mendelssohn; Prelude on "St. Colomba," Whitehead; Largo ("New World" Symphony), Dvorak; Song without Words, Op. 67, No. 5, Mendelssohn; Toccata in C, Bach.

George Lee Hamrick, Atlanta, Ga.—Mr. Hamrick, organist of the First Baptist Church of Atlanta, played a recital Sunday afternoon, Sept. 4, at the First Baptist Church of Carrollton, Ga., to mark

homecoming Sunday. His selections included the following: Largo, Handel; Toccata and Fugue in D minor, Bach; Berceuse, Dickinson; Festival Toccata, Fletcher; Largo, Dvorak; "Fireside Fancies," Clokey; "The Angelic Choir," Diggle; Egyptian March, Peele.

C. Albert Scholin, M. Mus., St. Louis, Mo.—Mr. Scholin, organist and director at the Second Presbyterian Church and head of the organ and theory departments at the Miller-Ferguson Institute of Music, broadcast the following program from station KMOX Sept. 25: Chorale, "Es ist das Hell uns kommen her," Bach; "Invocation," Mailly; Sketch No. 2, in C major, Schumann; "Ave Maria," Gounod; Toccata from Fifth Symphony, Widor; "Salut d'Amour," Elgar.

Mr. Scholin will also play the following programs the first two Sundays in October at 5:20 p. m. central standard time:

Oct. 2—Chorale, "Alle Menschen müssen sterben," Bach; "Consolation," Bonnet; Toccata and Fugue in D minor, Bach; "Memories," Scholin; Adagio Cantabile, Tartini.

Oct. 9—Chorale, "O Welt, ich muss dich lassen," Brahms; "Ave Maria," Schubert; "War March of the Priests," from "Athalie," Mendelssohn; Chorale, "Es ist ein Ros' entsprungen," Brahms; Tone Poem, "To the Rising Sun," Torjussen; "Abendlied," Schumann.

Louise Shaddock Zabriskie, Omaha, Neb.—Mrs. Zabriskie played the following program in a recital at the Joslyn Memorial Sunday afternoon, Aug. 21: Sonata No. 1 in D minor (Introduction and Allegro), Guilman; "All through the Night," arranged by Scott-Mansfield; "Sportive Fauns," d'Antalfy; Cradle Song, Schubert; Prelude and Fugue in G major, Bach; "In a Norwegian Village," Clokey; "The Guardian Angel," Pierne; "Carillon de Westminster," Vierne.

In her recital Aug. 28 Mrs. Zabriskie played: "Fantaisie Dialogue," Boellmann; "In Paradisum," Dubois; "Thistledown," Loud; "Solveig's Song," Grieg; "Introduzione ed Allegro," from "Sonata Romantica," Yon; "Hora Mystica" ("The Mystic Hour"), Bossi; "La Concertina," Yon; "Dreams," McAmis; Toccata in F, Bach.

Sept. 11 Mrs. Zabriskie was assisted by Miss Bettie Zabriskie, cellist, and the program was as follows: Fugue in A

minor, Bach; "Liebestod," from "Tristan and Isolde," Wagner; Gavotta, Martini; "Autumn," Johnston; "Thou Art the Rock," Mulet; "Dawn," Sheldon; "The Christmas Pipes of County Clare," Gaul; "Hymn of Glory," Yon.

Dr. Ray Hastings, Los Angeles, Cal.—Numbers played in recent popular programs at the Philharmonic Auditorium have included: Cathedral Prelude and Fugue, E minor, Bach; Evening Song, Schumann; "Love Death," from "Tristan and Isolde," Wagner; "Hosanna," Wachs; Andantino, G minor, Franck; "Quest," Wyckoff; Olympiad March (new), Ross Hastings.

Luis Harold Sanford, M. S. M., New York—Mr. Sanford, organist and director of the Sunday motet choir at Union Theological Seminary, New York, played a recital on the afternoon of Sept. 11 at the North Methodist Church of Indianapolis, Ind., assisted by Mrs. Sanford. The organ selections included: Fantasia, Beo-bide; Rondo for Flute, Rink; Aria, Samuel Wesley; "Jesus Calls Us," Matthews; Third Chorale, Franck; Intermezzo, Dickinson; "Liebestod" ("Tristan and Isolde"), Wagner; "Ora pro Nobis," Liszt; "St. Francis Preaching to the Birds," Liszt; Symphonic Poem (based on the Hussite Hymn), Smetana.

Claude L. Murphree, A. A. G. O., Gainesville, Fla.—Mr. Murphree of the University of Florida played the following program in a recital at the First Baptist Church of Gadsden, Ala., Sept. 8: Overture to "Die Meistersinger," Wagner; "A Sylvan Idyll," Gordon Balch Nevins; Prelude and Fugue in A minor, Bach; "Distant Chimes," Albert W. Snow; Fantasia in C major, Cesar Franck; "The Chapel of San Miguel," Edwin Stanley Seder; "Lotus Bloom," Cedric W. Lemont; Prelude and "Isolde's Love-Death," from "Tristan and Isolde," Wagner.

Walter Flandorf, Chicago—Mr. Flandorf played a recital at the University Lutheran Church, Bloomington, Ind., the afternoon of Sept. 11 and gave this program: "St. Ann" Fugue and Aria, Bach; Sketch in D flat, Schumann; "Chant de May," Jongen; Spinning Song, Mendelssohn; Ricerare, Palestrina; Prelude, Clerambault; "O Sacred Head, now Wounded," Kuhnau; "Carillon de Westminster," Vierne; "Under the Starry Sky," Karg-Elert.

New Christmas Music

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Women's Voices	
GEORGE C. MARTIN, While Shepherds Watched... (Trio)	.15
Unison	
WALTER HOWE, Carols for Christmas-tide.....	.16
Organ	
ALFRED WHITEHEAD, Christmas Slumber Song..	.50

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ERNEST A. DICKS, Christ, Our King..... (Solos: S.T.B.)	.75
J. LAMONT GALBRAITH, The Herald of Peace.... (Solos: S.T.B.; A. optional)	.75
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New Church Music from the Publisher's Own Point of View

By DUNCAN MCKENZIE, M. A. (Edin.)
Educational Director, Carl Fischer, Inc.,
New York

[Paper read at convention of National Association of Organists, Rochester, N. Y.]

The publisher's chief point of view is that he wants to sell the music that he publishes, and though this is a very important and essential point of view in these times, it is by no means his only one. Every publisher wishes to build up a catalogue of as good a calibre as possible. He knows only too well how far short he must fall in his aim and that he is open to just criticism on account of the commercial music he has to publish to meet the demands of his clients and keep his business operating. But is the publisher wholly to blame that so much bad music is published? Or even the composer? What about the musicians who are responsible for its use?

Let us try to seek out some of the reasons for the differences among publishers' catalogues of church music. Some publishers have certain ideals which guide their publishing policy; others seem to have no ideal other than a purely commercial one, while others have a policy which combines the two already mentioned in varying ratios toward either some ideal or toward the commercial side.

The editorial staff of a publishing-house (and its outside advisers where such are used) cannot but have an influence on the kind of music that is recommended for publication. Hence the background and musical experience of the editorial staff is bound to be reflected in the catalogue. The sales manager and his force also have an influence on what should or should not be published, and necessarily so. Hence their knowledge, musical background and taste in church music may work for or against, to some extent, the class of music published.

Good church music which is easy will always find a publisher. Every publisher wants such music, but it is hard to locate. Easy church music is readily obtainable, but not a great deal of it is good, and unfortunately every publisher's catalogue is more or less overloaded with the latter kind, because the catalogue must contain it. To remedy this condition the publisher has to look first of all to the composer, and then to the musician who is responsible for its use. Any composer who writes good, clean, easy and sincere music which is practical will find a publisher who will publish it. Even music that is not easy, but that has all the other attributes of honest music, will find a publisher, (1) because some publishers have ideals and (2) because they have faith in the work of a composer and desire to encourage him to write such music for the people who want to use it. Hence it is necessary for a composer to know something of the ideals and policy of the various publishers to whom he can submit his work. It is possible to find out this information by studying the music published by the different publishers.

I have already classified the different kinds of publishers that one finds. From actual knowledge I can say that there are American publishers who have very high ideals as regards church music and that there are others who are almost in this class, except that they have a shrewd commercial sense which does not necessarily lean toward bad music. Thus American composers of church music have little to complain of against the publishers. There are some who want to publish good music.

As to the musicians who are responsible for the class of music used, I will have something to say later on in connection with the exploitation of new publications.

Before I tackle the question as to the part the publisher should take in raising the standard of church music, let me draw your attention to some things which I have observed to have had some effect on this topic.

The work of the Church Music So-

ciet in England has done much to raise the standard of the type of music used in England. It has sponsored the publication of reprints of old music for its services, as well as papers on various phases of church music by its members, the latter being to my mind a permanent and effective contribution. One paper in particular should be read by every organist, composer, editor and publisher—"Music and Christian Worship," by Sir Walford Davies; also his "Ten Orders of Worship" (this is not a Church Music Society publication).

The Canadian College of Organists for western Canada, through the Winnipeg chapter, issued a few years ago a very important booklet on church music, compiled by its members. Copies of this, I believe, can still be had at little cost, and I would advise organists to procure them. In this connection I must mention the names of two outstanding Canadian composers of church music of a very high type—Healey Willan of Toronto, whose "Liturgical Motets," organ music and church services are well known here. (A set of "Six Short Masses" is shortly to be published), and Alfred Whitehead of Montreal, for his admirable settings of carol-anthems.

The articles in *The Diapason* by Dr. Harold W. Thompson must have proved of great value to organists, and especially to those who have not immediate access to new music. I am sure that the publishers appreciate what Dr. Thompson is doing in drawing attention to what he considers the best of new church music publications and for the cause of the publishing of good church music generally. Dr. Roland Diggle is an indefatigable searcher for new and worthy church music, especially the music of foreign publishers. Martin Lochner of the Lutheran Journal shows that he devotes a great deal of attention to helping Lutheran organists to find appropriate music for their services.

The work of the important schools of church music, such as Union Theological Seminary and the Guilford Organ School, is beginning to show in the published works of its students; also the influence of the work of Canon Walter Williams of St. Dunstan's College and that of Dr. J. Finley Williamson and his Westminster Choir School. The School of English Music (College of St. Nicholas, Elmstead Lane, Chislehurst, Kent) under Dr. Sydney H. Nicholson is to my mind doing the most effective and most thorough work for better church music and the better equipment of church musicians. I can recommend their *Quarterly of Music* magazine.

What is the N. A. O. as a body doing in this matter? It might take a leaf out of the book of the Music Supervisors' National Conference, which has done so much in recent years for better school music. Some of the chapters in certain communities are doing work of a nature to be very highly commended. We know this from the published reports of their public meetings. I am sure that the publishers would be bound to be interested in anything that the N. A. O. did to raise the standard of church music used. It is up to the executive committee to make a start. The competition idea which is in the air at this convention is a start in the right direction.

It will be of interest if I briefly survey what a publisher does to exploit new publications. Take the case of an unusual number, which he considers has musical worth, by an unknown composer, of medium difficulty, and not commercial in the sense that it has not an immediate appeal as a sure seller. Review copies are sent out to the important musical magazines. The number is advertised in these magazines. It is included in the publishers' catalogue and in smaller seasonal catalogues. It may be included in a sample collection (known as a thematic), which is sent free to a large list of organists. Complimentary copies are sent out to a special list of organists, anywhere from 100 to 500 copies. Church music schools and schools of music and universities which have church music departments receive complimentary copies; also music stores for counter display purposes.

This special list is what the publisher relies on to exploit and make a new number of the type I took as an example. It is made from all the sources of the publisher's personnel, and from correspondence and orders. There is something very personal about it, and it is one of the most interesting phases of a publisher's many-sided activities. I would advise every organist to get to know at least one person, either personally or by letter, in a publishing-house. Buying music seems to be different from buying anything else. There is something very personal about it.

The exploitation of a number should not be one-sided. The composer has a duty to the publisher. Common sense will tell him what this is. It is not *infra dig* for a composer to try to help the sale of his own works provided he does this in a becoming fashion.

From a study of the church music publications of various publishers one can arrive at a conclusion as to whether there have been any special aims behind the building of their catalogues. Some just seem to grow, of course according to some orderly arrangement, but without any particular aim as to the whole. The church music catalogue of the Oxford University Press has not grown in this fashion. I beg to be excused for devoting the remainder of my paper to this catalogue, as I have been intimately connected with it as a publisher, and I also wish to say that I am speaking personally as a church musician and not as a representative of the firm with which I am connected. The aims of the Oxford church music catalogue are clearly seen from a glance through it, which, being only 12 years old, is not yet very large. It consists of various series of old and new music, each series being under the editorship of some practical musician, an acknowledged expert in his own field. The first to be started was the "Oxford Series of Modern Anthems," edited by E. Stanley Roper, organist and composer at His Majesty's Chapel Royal and principal of Trinity College of Music, London. It consists of fifty numbers to date, all by living English composers, some known to us here and others as yet unknown. One special feature of the series is the words, these being mainly of the Biblical type of poems. Musically, few of the numbers are of the orthodox harmonic type, and these few are of the easy good type; for example, Kitson's "Be Still, My Soul," or Whitlock's "Sing Praise to God Who Reigns Above." Many have a slightly modern flavor—not modern harmonically—probably due to the influence of Vaughan Williams, whose students many of the composers have been at the Royal College of Music, London, as well as to the influence of the study of the church music of the Tudor composers, such as Andrews' "Hallowed Be Thy Name." Harmonically the numbers rarely go outside of broad diatonic harmony. A typical example is Vaughan Williams' "Te Deum" (not in this series).

Another feature of many of the numbers in this series is the use of old hymn-tunes treated in descant and fauxbourdon, such as Bairstow's "The King of Love My Shepherd Is," a setting based on an old Irish hymn-tune; also Dr. W. H. Harris' (Christ Church, Oxford) "The Heavens Declare the Glory of God," and the two numbers from this anthem issued separately, "Psalm XIX" and "Eternal Ruler," the latter a very practical number. Percy Whitlock, who has contributed so far six numbers to the series, is a young composer whose work should be noted, as it shows workmanship, originality and individuality. His "Five Short Pieces for Organ" are already well known here.

Another series in the Oxford catalogue is the "Oxford Series of Easy Anthems," edited by Ernest Bullock, organist of Westminster Abbey. It is intended for small average church choirs with few or no altos or tenors. The music is therefore mainly in three parts, and when four-part writing does occur, there is usually doubling of one of the inside parts. Some numbers are in two free contrapuntal parts, one line for women and one for men, with a rather free accompaniment, occasional use being made of descant, with *ad lib*

solos optional. The first number in this series is a gem, Bairstow's "The Day Draws on with Golden Light," an anthem (easy vocally) on an Angers church melody, in which there is much use made of the fauxbourdon, with a very free and moderately difficult organ part. There are only fourteen numbers in the series to date, but they are all of musical worth. I am sure the series will be as welcome here as it has been in England as an offset to the influence of the easy, but musically poor, anthem.

Another series is by Dr. H. G. Ley, "Six Short Anthems for the Seasons of the Year," five of which have been published, the fifth, "Rejoice in the Lord," being a contrapuntal number for two sopranos, the others all making use of descant and fauxbourdon. And here let me recommend to you Vaughan Williams' "At the Name of Jesus," a hymn anthem for festival similarly treated, one in which a children's choir could take part.

The other series of the catalogue are devoted to old music—the "Tudor Church Series," edited by Canon Fellowes; the Bach editions of cantatas, chorales and extended chorales, edited by Dr. W. G. Whittaker, with English translations by Dr. C. Sanford Terry; "Cathedral Anthems," edited by C. Hylton Stewart, recently appointed to Windsor Chapel, and anthems by Dr. John Blow, edited by Heathcote D. Statham, little known and performed here.

Publishers are often asked why they do not publish organ accompaniment editions to the standard choral works, such as "The Messiah." This is quite impossible. How many copies would be sold even in a country as large as this? Nevertheless the Oxford University Press published in 1930 an edition of Brahms' "Requiem" with an organ accompaniment arranged by Charlton Palmer of Canterbury Cathedral, and with new words by the Bishop of Oxford and Stuart Wilson.

In connection with organ accompaniments I think every organist should spend the time in being able to lay out from the piano score a decent organ accompaniment for a sacred solo. I will not discuss the question of sacred solos. They are much used. Unfortunately I do not know of any such published numbers with organ accompaniment on three staves, though I do know of several in manuscript which I hope will some day be published by some enterprising publisher. I can't see why publishers have not been interested in starting such a series.

As regards organ music so far the Oxford series contains a goodly proportion of numbers of the chorale prelude type on hymn-tunes, all of some degree of difficulty, by such composers as Vaughan Williams, Healey Willan, A. H. Egerton, Ernest Farrar (a promising young English composer killed in the war), Robin Milford and H. G. Ley; also a few easy numbers of considerable merit—Ponsonby's "Five Fancies" (Ponsonby, late organist of Ely Cathedral and Christ Church, Oxford, died a few years ago), and Nocturne and Aubade, by F. H. Shera, who has just been announced as the editor of volume 7 of the "Oxford History of Music."

The death of Lynnwood Farnam prevented the realization of a series by American composers under his editorship, two numbers by Bruce Simonds being all that were published. The organ symphony by Leo Sowerby was intended for this series. It has just been published in England.

Dr. Henry Coleman's "Index of Hymn-Tune Voluntaries by British Composers" ought to prove a very useful source of reference. The numbers are listed under the names of the tunes, under composers, under the first lines of hymns according to the suitability for the seasons of the church year and under the publisher.

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San Francisco News; Activities Opened by Guild Chapter

By WILLIAM W. CARRUTH

San Francisco, Cal., Sept. 17.—The Northern California chapter of the Guild began its fall program Aug. 23 with a dinner in honor of Dr. Frederick Schlieder of New York, who is establishing himself as a permanent factor in the musical life and culture of the far West by his summer classes in the East Bay. The dinner was held in the recreation room of the Chapel of the Chimes, through the courtesy of the manager, Lawrence Moore, an organ "fan." After the dinner Dr. Schlieder spoke on "Modulation and Improvisation," and exemplified his remarks most interestingly and entertainingly at the piano.

During the year the Guild is planning to hold informal meetings on the first Sunday afternoon of every month, at which time all members will have an opportunity of meeting and playing for one another. The first four meetings will be held on the east side of the bay, at the First Unitarian Church of Berkeley, with Mrs. Estelle Swift, F. A. G. O., as hostess. The last four will be held in San Francisco at St. Luke's Episcopal Church, Harold Mueller, F. A. G. O., acting as host.

Edgar Thorpe, the well-known organist of the First Christian Science Church of Oakland and Temple Beth Israel of San Francisco, is installing an organ in his residence studio in Oakland. He has remodeled his home and now has a beautiful music-room to accommodate the organ and his two grand pianos. The three-manual console was formerly in Second Church of Christ, Scientist, the pipework comes from the factory of James Bolton at Santa Monica and the organ is being built by F. W. Smith & Son of Alameda. The organ has about nine sets, with approximately 750 pipes, and is generously unified. When it is completed, music-lovers of the bay region may look forward to many happy occasions in this delightful studio.

Ethel Whytal Miller, the popular organist of the First Congregational Church of Oakland and of the Chapel of the Chimes, recently left for the Eastern coast, where her husband is to spend the coming year as a fellow in English at Yale University. They chose to cross the continent leisurely by automobile, in order to visit interesting spots en route. While in New Haven Mrs. Miller plans to continue her organ studies under Harry Benjamin Jepson.

It is with regret that we announce the passing of Edward Douglas Tayler, F. R. C. O., who but a short time ago came to San Francisco from New Zealand. Those who knew Mr. Tayler personally remember him as a quiet, scholarly gentleman of distinguished attainments. His death undoubtedly

was hastened by the worry and despair incident to establishing himself in a strange community, already taxed to the utmost to provide employment for native musicians.

The East Bay has just added another modern mortuary in the funeral home of Albert Engel & Co. It is equipped with a well-voiced organ built by Felix Schoenstein & Sons. At the opening recitals were played by Arthur Luis and Mabel Hill Redfield, organist of the First Congregational Church of Berkeley.

NOTES FROM THE CAPITAL

By MABEL R. FROST.

Washington, D. C., Sept. 20.—Announcement has been made of the appointment of Louis A. Potter, F. A. G. O., as associate teacher of piano at the Washington Musical Institute, where he has been in charge of the organ department for some time. Mr. Potter is a pupil of Ernest Hutcheson in piano. On Aug. 28 Mr. Potter played a recital on the large organ at Calvary Baptist Church, including selections from Bach, Widor, Vienne and Mulet.

The National Capital Choir, under the direction of Dr. Albert W. Harned, resumed its ministry of music at the Universalist National Memorial Church Aug. 21, singing for the union services of the Universalist, Unitarian and Mount Pleasant Congregational Churches.

A mixed quartet has been added to the musical organization of the Francis Asbury M. E. Church, South. Fannie Shreve Heartsill, soprano soloist, will direct the quartet and chorus. Nancy Alice Lowe is organist.

Mrs. Rogers and Mrs. Rawls were organists at the First Congregational Church during the absence of Paul D. Gable, the regular organist. Mrs. Rogers, who was Katherine Fowler, gifted Washington organist, is receiving the felicitations of her friends on her marriage, which took place June 27.

Lewis Atwater has returned from a vacation spent in Canada, and at the opening service of All Souls' Church (Unitarian) Sept. 18 played the entire "Messe Basse pour Orgue" by Vienne.

Victor H. Neal, organist of the Ingram Memorial Congregational Church, played at the National City Christian Church during the vacation of Robert Ruckman. Mr. Neal continued the Sunday evening recitals, which drew splendid audiences during the summer months.

The Georgetown Presbyterian choir began the new season auspiciously as the guests of Major and Mrs. Frank Akers Frost at a musical tea Sept. 16. Regular rehearsals were resumed Sept. 17.

Mr. and Mrs. Walter H. Nash, who had a cottage at Lake Sunapee, N. H., were guests of Mr. and Mrs. Roger Whiteford at their cottage at Rye

North Beach, N. H., when they were en route to Canada for a visit.

Lillie Porter Bailey returned recently from the Eastman School of Music, where she had taken another course of study, including organ, piano and keyboard harmony, under Dr. Harold Gleason. Miss Bailey is assistant organist at the Guntton Temple Presbyterian Church, where she played recently for Mrs. John Klein, the regular organist, because of an injury to Mrs. Klein's hand.

Marguerite Allen Ross was summer organist at the Church of the Covenant while George Wilson, the organist, was on vacation.

Adolf Torovsky has returned to the city after a visit to England. He has resumed his duties as organist and choirmaster at the Church of the Epiphany and has also reopened his studio in the parish-house, teaching organ, piano and theory.

Mildred Mullikin played substitute engagements this summer at the Francis Asbury M. E. Church, South, and the First Baptist Church.

The Associated Studios, organized by Otto Torney Simon, announces Adolf Torovsky as head of the organ department.

NOTES FROM PHILADELPHIA

By DR. JOHN M'E. WARD.

Philadelphia, Pa., Sept. 18.—The first *al fresco* concert of the Camden Choral Art Society, under the direction of Dr. Henry S. Fry, in connection with the Philadelphia Orchestra, was given at Robin Hood Dell, Fairmount Park, Philadelphia, early in August. Only two other choral bodies have enjoyed such distinction since the orchestra concerts were inaugurated. An audience of about 5,000 listened to a varied program sung both *a cappella* and with orchestra. Needless to remark, the event scored high in the estimation of the audience, which was insistent in its demands for encores.

Harry C. Banks has been engaged to inaugurate the newly-rebuilt organ in the First Church of Christ, Scientist. The remodeling was done by Aeolian-Skinner. Mr. Banks will also play a recital on the organ in Mühlenberg College, Allentown, early in October. This instrument was built by Skinner.

The third summer course of instruction in the history, theory and practice of Gregorian music was opened Sept. 2 at the Cathedral of Sts. Peter and Paul under the direction of Dr. Reginald M. Silby.

Among the changes in organ positions are:

William S. Nagle from Atonement Episcopal, Philadelphia, to Trinity Episcopal in Wilmington.

James C. Warhurst to the Oak Lane Presbyterian Church, Philadelphia.

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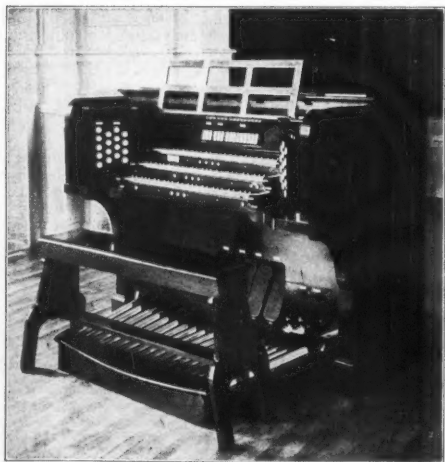
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MISS MILDRED REUTER, 19 years old, daughter of A. C. Reuter, president of the Reuter Organ Company, Lawrence, Kan., gave a recital in Trinity Lutheran Church, Lawrence, on the evening of Sept. 22. This recital was especially interesting in that it was given on the organ built by the company of which Miss Reuter's father is the head, in the home church of the Reuter family.

Miss Reuter is a versatile and talented musician. Besides being an organist she is a skilled pianist and possesses a soprano voice of unusual sweetness and range. She has studied organ for only one year, but in that time has made sufficient progress to present such a creditable program as this one: First Movement from Third Sonata, Guilman; Chorale Preludes, "Alle Menschen müssen sterben," "Gottes Sohn ist Kommen" and "Erstanden ist der Heilige Christ." Bach; "Evening Bells and Cradle Song," Macfarlane; Capriccio in F, Lemaigre; Andante Tranquillo from Third Sonata, Mendelssohn; Sortie in D minor, Rogers; Fountain Reverie, Fletcher;

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Fall recital tour included appearances as follows:

Washington, D. C.	Fort Wayne, Ind.	Pekin, Ill.	Milwaukee
2 recitals.	Columbus, Neb.	Alma, Kan.	Antigo, Wis.
Philadelphia	Clinton, Iowa	Salina, Kan.	Wausau, Wis.
Reading, Pa.	Mankato, Minn.	Winfield, Kan.	Appleton, Wis.
Buffalo	Good Thunder, Minn.	Haven, Kan.	Rhineland, Wis.
Rochester, N. Y.	Kendallville, Ind.	Enid, Okla.	Marietta, Ohio
Valparaiso, Ind.	St. Louis	Chicago	Detroit

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Pittsburgh Notes; Whitmer Will Leave; Bidwell at New Post

By HAROLD E. SCHUNEMAN

Pittsburgh, Pa., Sept. 20.—T. Carl Whitmer, well-known Pittsburgh composer and organist, is to leave Pittsburgh about Nov. 1 for "Dramamount," near Poughkeepsie, N. Y., to reside permanently. At "Dramamount" he has a school in which music, painting, dancing and allied arts are taught by competent instructors, emphasis being placed on advanced instruction and improvisation. Students are enrolled from twenty-one states. He will also have a studio in New York City, making visits twice weekly. In Pittsburgh the Dramamount Singers, a choral organization founded by Mr. Whitmer several years ago, will continue as an organization, and will be under the direction of Arthur B. Jennings. This choir aims to sing only very old and very new music. Its library contains many valuable manuscripts from old French operas, etc.

Mr. Whitmer will play his last service at the Sixth Presbyterian Church in Pittsburgh Oct. 30 and there is much speculation as to who will be his successor as organist and director at this church.

Elizabeth Snyder was appointed organist at the Shields Presbyterian Church, Sewickley, effective Sept. 1. Ernest Lunt, director of the famous Mendelssohn Choir of Pittsburgh, is in charge of the music at this church. Miss Snyder was formerly at the Homewood Baptist Church, Pittsburgh.

Richard Ginder has been appointed organist at the Church of the Epiphany, one of the largest Catholic churches in Pittsburgh, where John L. Sedlacek is director. Mr. Ginder also substituted for three weeks at the Sacred Heart Church this summer. He is a pupil of Earl Collins at the Pittsburgh Musical Institute.

The Mount Lebanon U. P. Church will release its quartet at the end of September and introduce a volunteer chorus. The quartet has been under the able direction of Mrs. Lucille Miller Werner for many years. The new choir to be organized will be under the direction of a graduate of the Westminster Choir School, now at Princeton, N. J. Edward C. Timmerman, Jr., remains as organist.

The Pittsburgh Musical Institute has a daily broadcast from 3:30 to 4 p. m. over station WWSW. Organ recitals are given frequently by various members of the faculty, including William H. Oetting, Albert Reeves Norton, Earl B. Collins and Alfred Johnson. Dr. Charles N. Boyd gave a series of lectures at these broadcasts last year on the subject of "Making of Melody," and probably will have another series this year.

Marshall Bidwell, the new organist and director of music at Carnegie Institute, has arrived and will play his first recital at Carnegie Hall Saturday evening, Oct. 1. The Western Pennsylvania chapter of the Guild is planning to have its first meeting and a dinner in his honor the same evening.

Arthur D. Mayo of Washington Dies.

Arthur D. Mayo, well-known in the organ and piano world of Washington for many years, died Aug. 19 after a surgical operation, at the age of 72. Mr. Mayo was born in Albany, N. Y., of a distinguished family which traced its

ancestry to the Mayflower. His father was the Rev. A. D. Mayo, a Unitarian minister, who later became a prominent writer and educator, numbering among his parishioners and students many who were among the leading citizens of his day. For eleven years Mr. Mayo was organist at the Immaculate Conception Catholic Church, after which he served as organist and director at Calvary Baptist Church for nine years. After leaving Calvary he played for Catholic and Christian Science churches for short periods. Upon leaving First Church of Christ, Scientist, however, Mr. Mayo devoted himself exclusively to the piano with marked success, having brought out a number of today's outstanding pianists. Mr. Mayo was one of the earliest members of the District of Columbia chapter, American Guild of Organists. He was also a member of the Washington Pianists' Club and was affiliated with the Association of Oldest Inhabitants of the District of Columbia. Funeral services were held Aug. 21.

Ithaca Post for Miss Titcomb.

Miss Louise C. Titcomb has been engaged to head the organ department at Ithaca College of Music and to be assistant in the newly-organized department of church music headed by Ralph Ewing, formerly of the Westminster Choir School faculty. This department will carry on much of the work formerly done by the Westminster Choir School, from which Miss Titcomb received her bachelor of music degree last June. Miss Titcomb will also be organist of the First Methodist Church in Ithaca.

GEORGE A. HAND

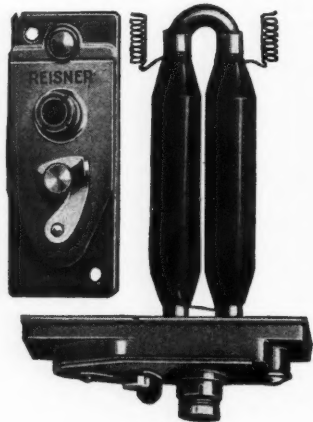
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Hunter College, New York City (Lecturer on Music Appreciation)

VISIT THE DIAPASON OFFICE

Among the visitors registered at the office of The Diapason in September from points outside of Chicago were the following:

Henry Overley, Kalamazoo, Mich.
Professor Walter Buszin, Mankato, Minn.
Andrew McNeelis, Chillicothe, Ohio.
George Leland Nichols, Delaware, Ohio.
Miss Mary Envall, Galesburg, Ill.
Miss Adelaide M. Lee, Tallahassee, Fla.
Professor Charles S. Skilton, Lawrence, Kan.

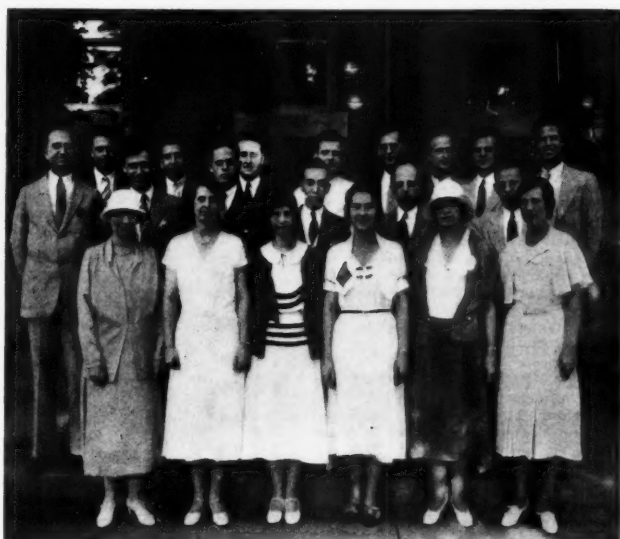
Middelschulte Plays in New Church.

Dr. Wilhelm Middelschulte was heard in a recital at the Bohemian Church of Our Lady of Lourdes in Chicago, of which the Rev. Aloys Mergl is pastor, on the afternoon of Sunday, Sept. 25. The day was devoted to the dedication of Father Mergl's new church and the bishop was present. On this occasion Dr. Middelschulte played Father Mergl's mass in the morning. The recital program was made up as follows: Toccata, Merulo; Canzona, Guamm; Pasacaglia, Frescobaldi; Concerto No. 4, in F major, Handel; Pastorale in F major, Andante from Fourth Sonata. Preludes in C major and E flat minor from "The Well-Tempered Clavichord" and Fantasie and Fugue in G minor, Bach. The organ in this church is a three-manual Kilgen described in The Diapason in January, 1929.

Condition of Charles A. Lane.

Charles A. Lane, organ builder and author, is still seriously ill at his home in Alliance, Ohio, according to word received as we go to press from the office of Hillgreen, Lane & Co. He is slowly regaining the use of his left arm and leg, however, and his family and friends are encouraged over this development.

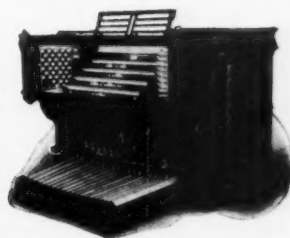
Christian's Summer Class of 1932 at Ann Arbor



THE AGGREGATION OF YOUNG organic talent herewith presented in the form of a picture is nothing more or less than Palmer Christian's summer class at the University of Michigan. His pupils included a number of prominent organists and teachers in colleges throughout the country. The picture shows nineteen, but five others who were in the Ann Arbor class do not appear.

After a busy term of teaching this

class Mr. Christian took a short vacation and on Oct. 5 he will resume his recitals on the large Skinner organ at the university. His first recital engagement outside Ann Arbor this season is Nov. 5 at Oxford, Ohio. This will be followed by a recital at Brown University, Providence, R. I., and appearances in New York, Buffalo and other Eastern cities.

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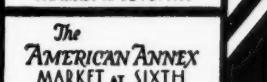
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RARE SERVICES IN SEATTLE

Gregorian Choir at St. Clement's—
Bach Recitals by Lyon.

Beginning Sept. 18, the Gregorian choir of men of St. Clement's Episcopal Church, Seattle, of which John McDonald Lyon is organist and choir-master, will sing vespers and benediction of the blessed Sacrament every Sunday afternoon at 4 o'clock. Following vespers and benediction, Mr. Lyon will play a series of weekly recitals. From September to January the recitals will consist exclusively of the works of Bach. Represented on the programs will be preludes and fugues, trio-sonatas and concertos. No chorale preludes will be played as it is Mr. Lyon's purpose to incorporate them in a separate series to be played after January. The recitals will embrace a large majority of the works of the master.

This Gregorian choir of men should be of interest to organists and choir-masters interested in Gregorian chant and liturgical music. It is one of a very few of its kind in the country. The choir specializes in Gregorian chant, as arranged for the services of the "high church" element of the Episcopal Church. The great majority of the work done is Gregorian chant, though

some polyphonic music and the better class of modern liturgical music is also used. The choir sings high mass every Sunday morning and vespers and benediction every Sunday afternoon. On festivals the choir also sings compline on Sunday evening. Vespers are sung by the men alone. At mass there is a choir of boys in addition to the men.

Kilgen Organ for Sanitarium.

The Evangelical Lutheran sanitarium of Wheatridge, Colo., through its superintendent, the Rev. H. H. Feiertag, has contracted with George Kilgen & Son, Inc., of St. Louis for a specially designed organ for its chapel. The organ will be placed in one chamber, with a walnut case and gold bronze lacquered front pipes. There is no permanent organist at this sanitarium and the organ will be played by various organists who from time to time may visit the institution.

Mrs. Moorhead's Anniversary.

The fifteenth anniversary of Mrs. Cora Conn Moorhead as organist of the First Presbyterian Church of Winfield, Kan., occurred Sunday, Sept. 25, and in honor of the day Mrs. Moorhead played a vesper recital at 4 p. m. assisted by the choir, of which she is director.

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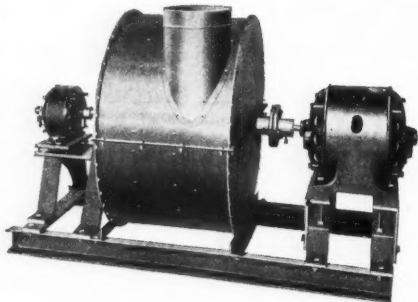
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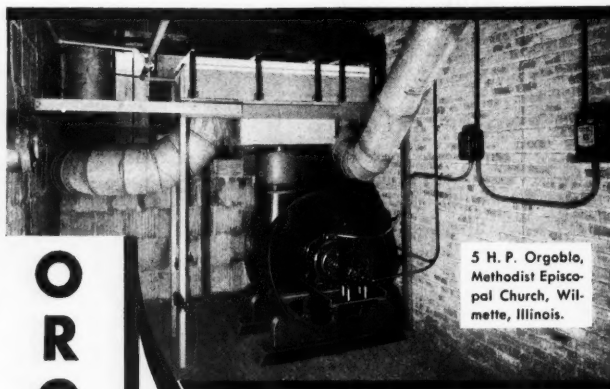


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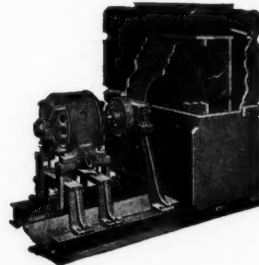
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BRINGS NEWS FROM EUROPE

Dr. William C. Carl Tells of Visit to Bach's Birthplace, Etc.

Dr. William C. Carl returned on the Deutschland after his summer in Germany, Austria and France, devoting several weeks to the festivals in Munich and Salzburg. Speaking of "high spots" of the trip he said:

"First came my visit to Bach's birthplace in Eisenach, and the opportunity to play the organ, which naturally would give anyone a thrill. Then the all-Mozart program conducted by Bruno Walter at the Salzburg festival, without question the climax of the many musical events offered there this summer. Next, a well-nigh perfect performance of Mozart's 'Così fan Tutte' in the Residenz Theater at the Munich festival, conducted by Knappertsbusch. Later, in Paris, a performance of Victor Hugo's 'Ruy Blas' at the Comédie Française proved that French art is still holding its own.

"What will undoubtedly linger in my memory the longest was an extraordinary improvisation by Joseph Bonnet on the new organ recently completed for his Louis XIV. chateau near Paris. The handling and development of the theme, the color, contrasts, nuance, of which he is past-master, the perfect execution and artistry were all accompanied by perfection and ease. Bonnet is now the possessor of three modern organs—a Cavaille-Coll in his Paris residence, the Gonzalez organ in the chateau and the Casavant organ just purchased from George Blumenthal, the American banker-philanthropist, who is closing his Paris villa, for which the instrument was built. Then there is the great organ in the Church of St. Eustache, recently restored and modernized, where Bonnet has played for years.

"I visited the Church of Ste. Clotilde, where Cesar Franck played, and where a tablet has been placed at the main entrance. The organ, now presided over by the distinguished organist-composer, Charles Tournemire, is being remodeled and modernized. In the park opposite is the monument erected in memory of Franck, while at the Palais du Trocadero is the Guilmant memorial.

"In Leipzig I found the weekly 'abend' concerts in St. Thomas Church, where Bach played, in full force, and heard several motets sung by the remarkable choir of men and boys, and fugues played by Günther Ramin, who soon comes to the United States. On Sunday morning a Bach cantata, presented by the choir, the Gewandhaus orchestra and organ, conducted by Karl Straube, preceded the morning service. Although at the early hour of 9:25, the people were there. At the Royal Conservatorium I heard students of Straube and Ramin practice Bach fugues.

"The cylinder crescendo pedal both interested and amused me. One thing is certain, it makes as smooth and perfect tonal shadings as one can ask for, even if it does not coincide with our American ideas and way of doing things.

"In Germany everyone is doing Bach. Programs containing concertos for various instruments, arias, cantatas, chorales and organ works could be heard for admission fees ranging from 20 to 40 pfennigs! A new opera based on incidents in the life of Friedemann Bach, by Graener, recently produced at the Leipzig Opera, was interesting.

"In the various music centers I found a goodly collection of novelties, both for organ and choir. The organ works of David are used much in Germany, notably his Passacaglia, the Chacona and a Toccata and Fugue. The new sonata written for Joseph Bonnet by Jongen, director of the

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Westminster Choir School under the direction of Dr. John Finley Williamson presented Frederick Stanley Smith's anthem, "Come unto Me, Ye Weary," at the concert given Sept. 1 at Silver Bay, Lake George, N. Y.

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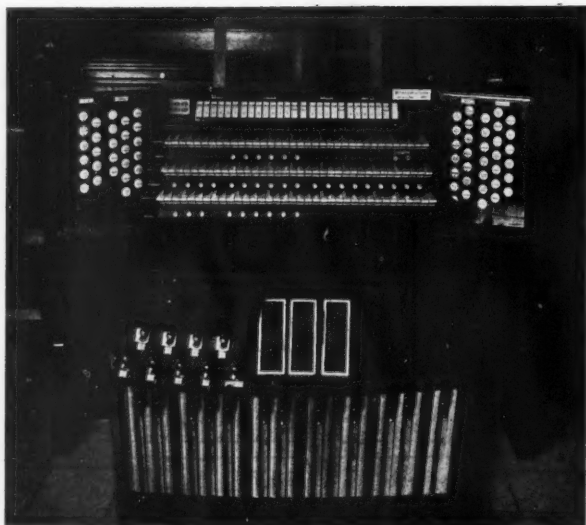
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